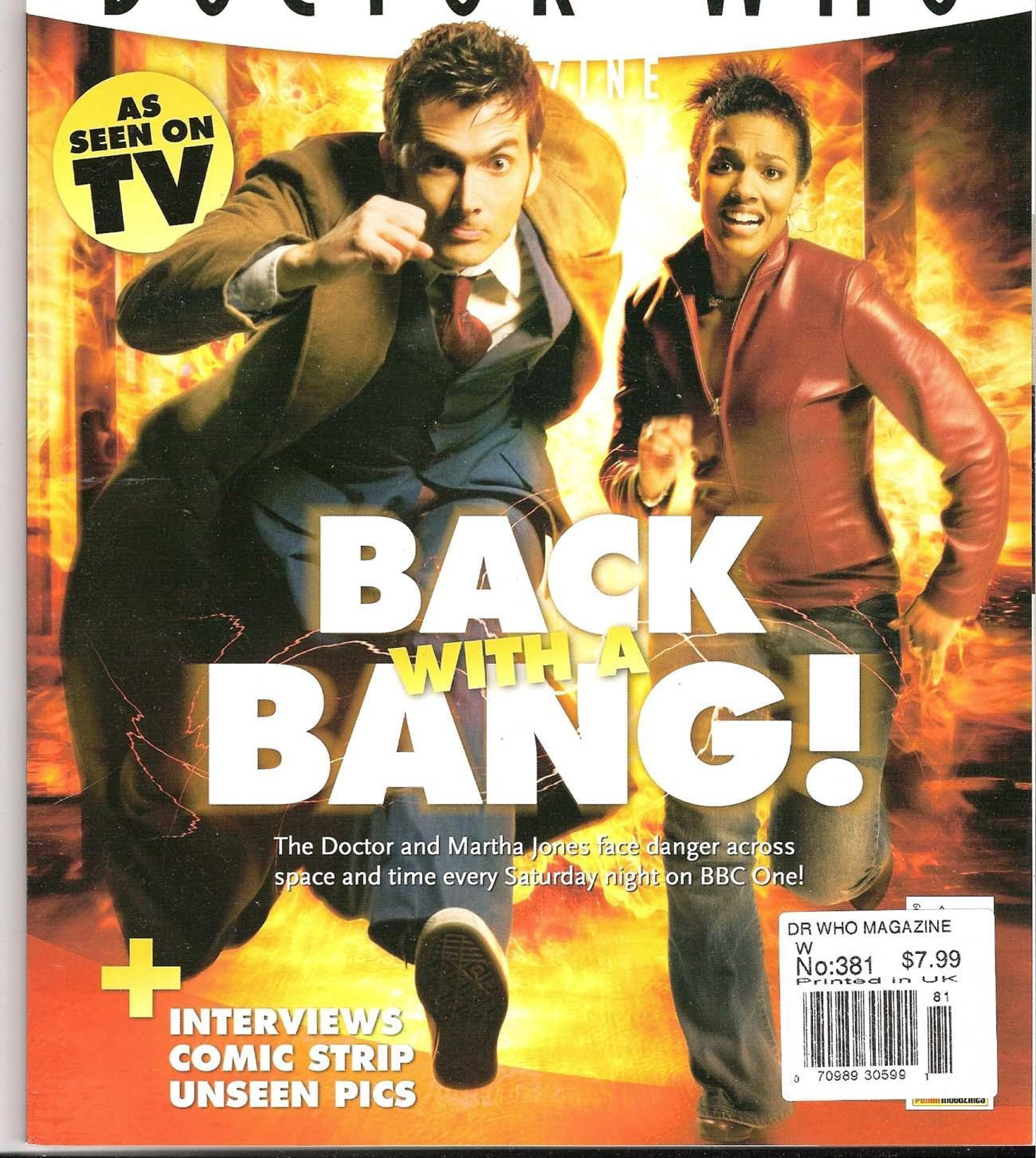
SMITH AND JONES
On set for Freema's first day!

+ 42 SECRETS REVEALED
Chris Chibnall on writing Series 3!

+ EXCLUSIVE PREVIEWS
Shakespeare! Cat People! Daleks!

DOCTOR • WHO



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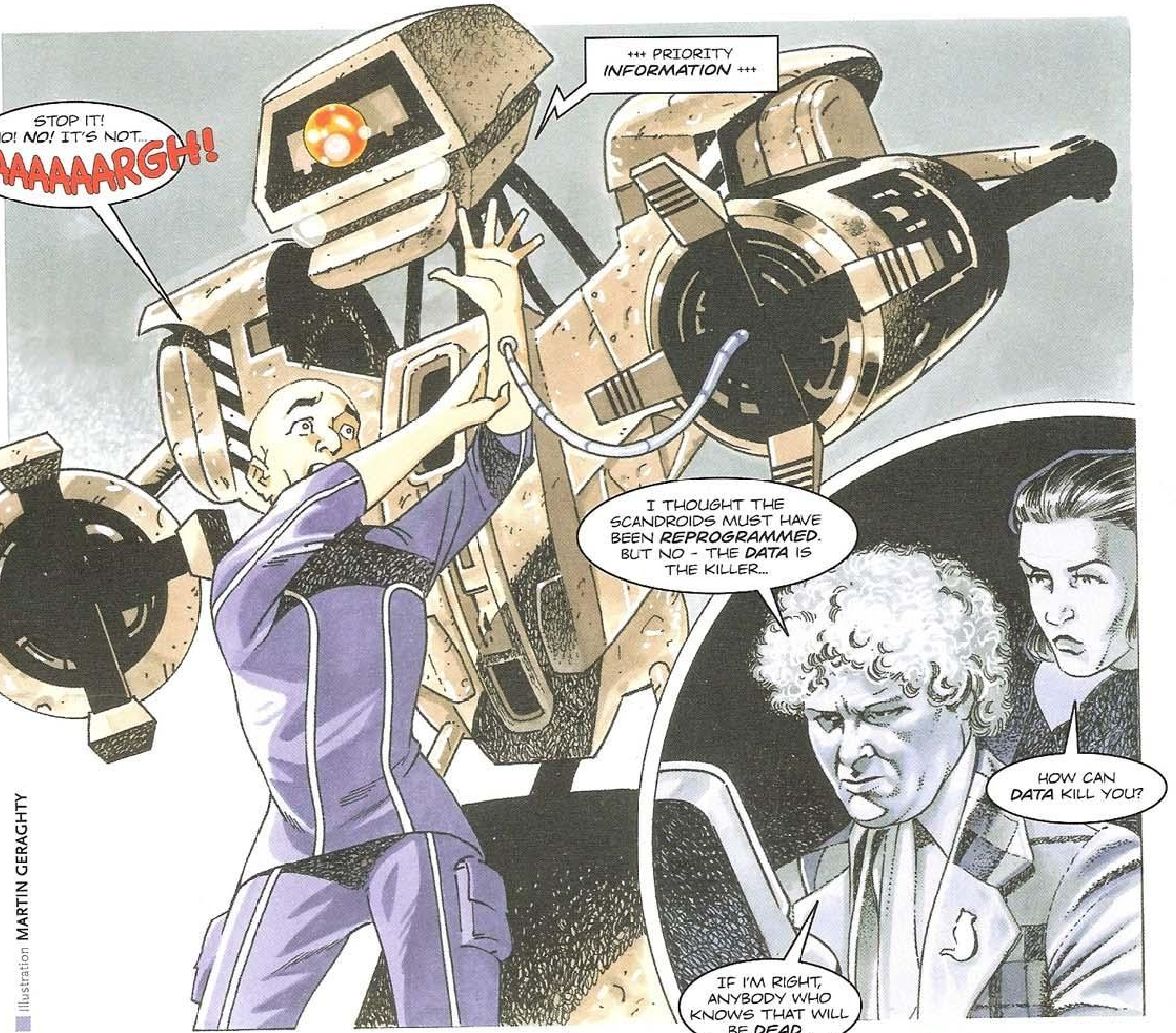
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HOW CAN DATA KILL YOU?
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Illustration MARTIN GERAGHTY

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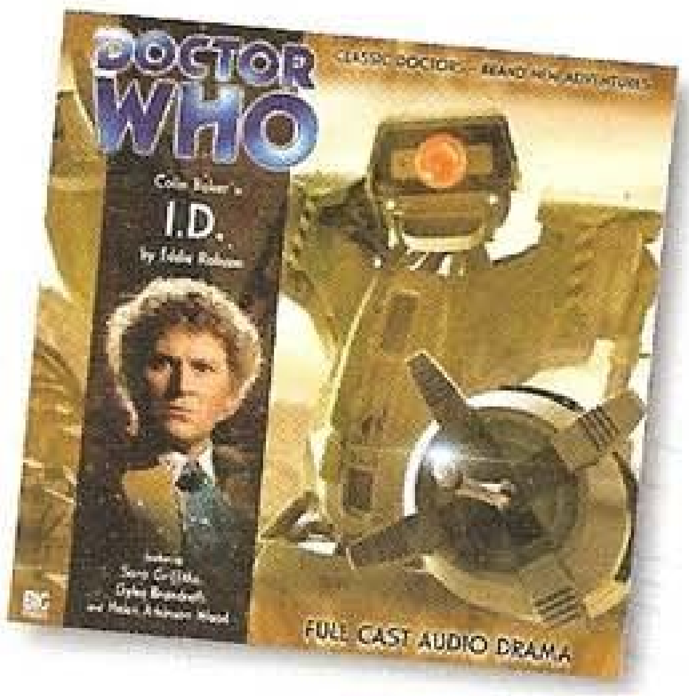
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PULL TO OPEN

You're starting again – third year – and you want to keep people on their toes..."

SATURDAYS AT 7PM BBC one

DOCTOR·WHO MAGAZINE

Oops! Yes, from the magazine that brought you "Peter Davidson *is* the Doctor!", "Roger Delgardo – The Master", "The Doctor faces The French Revolutution" and "The Ice Warriors Attack! And attack they do indeed... but not this week!" can now be added the less catchy, but equally inaccurate, "the new series will now begin its 13-week run on Saturday 24 March". Um, no it won't...

Oh dear, sorry about that chums. It's just one of those things that happens sometimes when your magazine has a two-week lead time, and the BBC suddenly decides to buy in an extra football match. Still, I'm sure you all got the message eventually and sat down to catch *Smith and Jones* on the 31st instead. Unless you were sat there for a whole week beforehand, paralysed with fury that your super soaraway **DWM** had betrayed you and tricked you into watching the football. Brrr! Unforgiveable!

Another effect of the shifting launch date is that this issue, as you'll have noticed, is out a week later than usual, so that a) our *Smith and Jones* behind the scenes feature didn't spoilerise our readership into apoplexy by appearing before the episode, and b) so that the comic strip Martha Jones didn't end up landing on Loam before she'd even met the Doctor on TV. And so that this issue isn't whipped off newsagents' shelves after only 3 weeks, every **DWM** from now on comes out a week after you might have expected it to if you'd, say, drawn a chart of release dates, or stuck a special gold star on your *Dalekmania* calendar on every fourth Thursday.

Well, hope that's cleared everything up. Sorry about that – what a dull way to welcome you to such a spangly here-it-is-at-last Series Three-tastic issue. Hope you'll agree it was worth waiting that extra week for. Just like *Doctor Who* itself!

Clay

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THANKS TO
John Ainsworth, Kia Blue, Nicholas Briggs, Chris Chibnall, Camille Coduri, Phil Collinson, Peter Crocker, Russell T Davies, Rob Francis, Julie Gardner, Sharon Gosling, James Goss, Ian Grutchfield, Moray Laing, Lesley Land, The Lovely Tim Leith, Jamie Lenman, Harriet Newby-Hill, Andrew Pixley, Justin Richards, Gareth Roberts, Steve Roberts, Zoe Rushton, Edward Russell, Gary Russell, Michael Stevens, Ed Stradling, Alex Thompson, Steve Tribe, Hannah Williams, Taylor Herring, BBC Drama Publicity, BBC Worldwide, and bbc.co.uk.

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Doctor Who Magazine™ Issue 381. Published April 2007 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks (ish). All *Doctor Who* material is © BBCtv 2007. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Submission Guidelines are available by sending an SAE to the editorial address. The Unmade Stories of *Doctor Who #39: Yellow Fever and How to Cure It*. Technically there is no cure for yellow fever, so perhaps the story involved the Doctor and Peri getting jaundice whilst on holiday and being prescribed bed rest and plenty of fluids by the Rani. Well, we like to think so. Printed in the United Kingdom. Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. ISSN 0957-9818

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DWM presents the first of this year's access-all-areas set visits, as we join Freema and David for their first day on set together...

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Sneaky peeks at the next three stories of Series Three – *The Shakespeare Code*, *Gridlock*, and *Daleks in Manhattan*.

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We speak to *Torchwood*'s head writer about his forthcoming *Doctor Who* story, 42...

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44 FACT OF FICTION: *THE CURSE OF PELADON*
The story behind this 1972 monster mash!

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

Life on Mars actor **John Simm** joins the *Doctor Who* team for the final story...

MARS ATTACKS!

NEW SERIES NEWS!

The star of *Life on Mars* (BBC One's *other* time-travelling drama series!), **John Simm** has been confirmed as a major guest star for the final story of the current series of *Doctor Who*. Simm, who plays lost-in-time policeman Sam Tyler in the BAFTA-nominated *Life on Mars*, has a string of television successes to his name, including *The Lakes* (1997), *Crime and Punishment* (2002), *State of Play* (2003) and *Sex Traffic* (2004), as well as the movies *Human Traffic* (1999) and *24 Hour Party People* (2002).

Doctor Who's producer Phil Collinson tells **DWM**, "This is a huge coup, to get one of the UK's finest leading actors – not to mention one of the busiest! – into *Doctor Who*. But this has been a very long time in the planning. We actually met with John at least six months ago, in Manchester, while he was still filming *Life on Mars*. And he leapt at the chance, and made time in his very busy schedule. I know there's been a lot of speculation about who he might be playing... but you'll have to keep wondering, cos the Doctor's got a long and dangerous road to travel before their paths cross..."

As well as John Simm, the final story will also feature former *EastEnders* and *No Angels* star **Tom Ellis** (inset). Tom has also appeared in *Midsomer Murders* (2005), and *Much Ado About Nothing* (with Billie Piper, 2005).

"Again, we leapt at the chance to offer Tom the part of Milligan, as soon as we realised he was free!" Phil Collinson tells us. "He's now becoming one of the country's foremost leading men – though I first cast him years ago, in an episode of *Linda Green* called *Viva Espana*... which wasn't filmed in Spain, but in North Wales! It's an absolute delight to be working with him again."

Meanwhile, two new episode titles have been confirmed – Episode 3 is *Gridlock* (see page 31), while Episode 5, the concluding part of Helen Raynor's Dalek story, is *Evolution of the Daleks* (see page 42). The final title, for Episode 13, should also now have been revealed in the *Radio Times*.

HERE'S TO THE FUTURE?

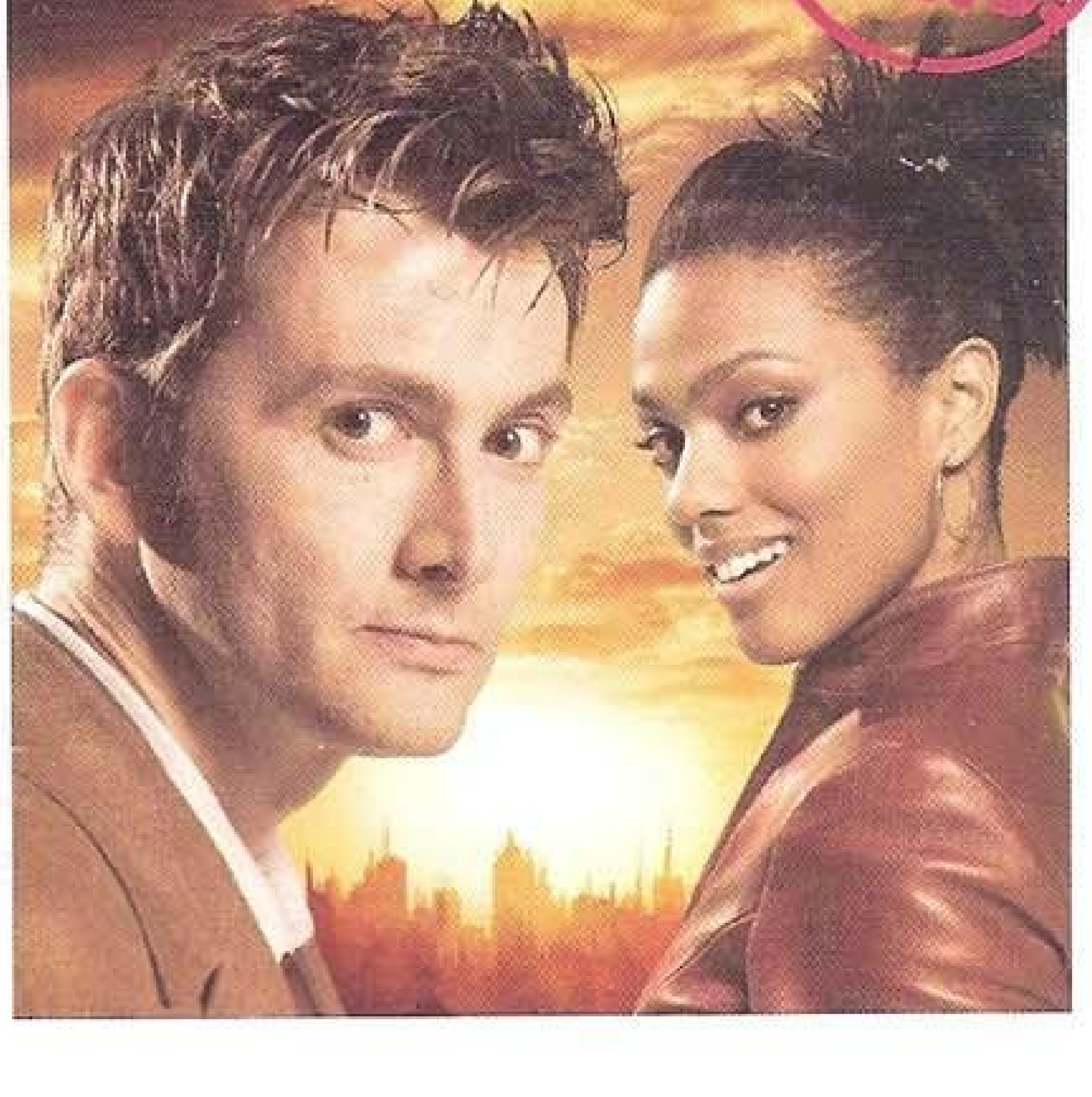
BBC WALES GEARS UP FOR ITS FOURTH SERIES OF **DOCTOR WHO**...

NEW SERIES NEWS!

Doctor Who's future beyond the present series was still to be officially confirmed by the BBC as this issue went to press in the middle of March, but an announcement may well have been made by the time you read this – either at the new series press launch on 21 March, or following the BBC One transmission of *Smith and Jones*.

In any case, the *Doctor Who* production team is already well into planning the 2008 series, with scripts commissioned and currently being written. With *Doctor Who* remaining BBC One's most popular drama series (*The Runaway Bride*, *Tooth and Claw*, *Rise of the Cybermen* and *New Earth* were four of the top five highest-rated BBC One non-soap dramas in 2006, with an episode of *New Tricks* crashing the party in fourth place), it seems that it's a matter of *when* the announcement will be made, rather than if. We hope to be able to bring you details of Series Four's script-writers next issue.

As you'll have gathered by now, transmission of *Smith and Jones* was delayed by one week from its original scheduled broadcast date of 24 March. This was due to a late decision by BBC One to screen England's European Championship qualifier verus Israel. *Public Image* will report on the first few episodes' ratings next issue.



DOCTOR·WHO

SERIES THREE

REGULAR CAST

The Doctor .... DAVID TENNANT
Martha Jones .... FREEMA AGYEMAN

WITH

Leo Jones .... REGGIE YATES
Tish Jones................ GUGU MBATHA RAW
Clive Jones .... TREVOR LAIRD
Francine Jones .... ADJOA ANDOH

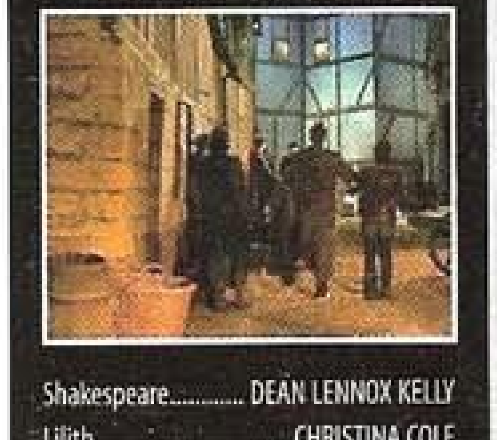
3.1: SMITH AND JONES

Written by.................. RUSSELL T DAVIES
Directed by................. CHARLES PALMER

Florence .... ANNE REID
Mr Stoker .... ROY MARSDEN
TX: Saturday 31 March 2007

3.2: THE SHAKESPEARE CODE

Written by................... GARETH ROBERTS
Directed by................. CHARLES PALMER



Shakespeare........... DEAN LENNOX KELLY
Lilith............................ CHRISTINA COLE
Dick.............................. JALAAL HARTLEY
Wiggins.................................. SAM MARKS
TX: Saturday 7 April 2007

3.3: GRIDLOCK

Written by.................. RUSSELL T DAVIES
Directed by.................... RICHARD CLARKE

Thomas Kincade Brannigan
.... ARDAL O'HANLON
Valerie.................... JENNIFER HENNESSY
TX: Saturday 14 April 2007

3.4: DALEKS IN MANHATTAN
3.5: EVOLUTION OF THE DALEKS

Written by...................... HELEN RAYNOR
Directed by...................... JAMES STRONG

Dalek voices .... NICHOLAS BRIGGS
Also co-starring MIRANDA RAISON, HUGH QUARSHIE, RYAN CAIRNES, ANDREW GARFIELD, ERIC LOREN, FLIK SWANN, ALEXIS CALEY, EARL PERKINS, PETER BROOKE and IAN PORTER
TX: Saturdays 21-28 April 2007

▶ p24

Writer **Chris Chibnall** tells us about his new episode *42*, and *Torchwood*.

▶ p12

Go behind the scenes on *Smith and Jones* with our extensive feature...

▶ p66

Russell T Davies finds himself in limbo in *Production Notes*...

DOCTOR • WHO CONFIDENTIAL

More details of the new series of *Doctor Who Confidential*, BBC Three's 'viewing companion' to *Doctor Who* have been released. It is hoped that the 13 newly-extended episodes, broadcasting directing after the BBC One transmission of *Doctor Who*, will this year be narrated by *Buffy the Vampire Slayer* legend (and *School Reunion* guest star) Anthony Head. Head also narrated the Christmas Day Special, *Music and Monsters*. The first six episodes shape up as follows:

1 MEET MARTHA JONES

The Doctor's back, but now his time and space is shared with a brand new companion. By sheer courage and determination, she has wowed the Time Lord and been offered a place on board the TARDIS, and *Doctor Who Confidential* was backstage to see it all unfold. With extensive behind-the-scenes footage of this lunar adventure and interviews with Freema Agyeman and David Tennant, plus head writer Russell T Davies, *Confidential* examines the development of her character, the huge interest behind the casting of the new companion and invites you to... Meet Martha Jones!

2 STAGE FRIGHT

It's Martha's first trip in the TARDIS – and where better to go than Elizabethan England to meet William Shakespeare? The *Doctor Who* production team created some of the most breathtaking scenes to date and *Confidential* was there to capture every compelling moment. With extensive footage both in the studio and on location through the long nights at London's Globe Theatre, this episode highlights how this visual feast was created.

3 ARE WE THERE YET?

The setting of New New York, far in the future with endless space-age motorways and more CGI than you can shake a stick at, made the filming of *Gridlock* an almighty challenge for all involved. *Confidential* was on location and backstage in the greenscreen studios to witness just how they shot some of this series' most complicated action sequences. Plus a look at how guest star Ardal O'Hanlon was transformed into his character, Brannigan, and head writer Russell T Davies looks beyond the bleak script to find a true story of hope.

4 NEW YORK STORY

Writing fiction in a world of iconic landmarks, historical locations and amazing urban landscapes is hard work but someone's got to do it! *Daleks in Manhattan* is set in 1930s New York and *Confidential* travels stateside with writer Helen Raynor to capture some of her most notable inspirations, looking out at Manhattan, walking through Central Park, seeing exactly how people lived in tenement buildings in the 1930s, and much more.

5 MAKING MANHATTAN

Just how do you re-create 1930s New York in the heart of South Wales? *Confidential* discovers just how it can be done when producer Phil Collinson and director James Strong show us how they reproduced the New York locations. Meanwhile, visual effects supervisor Dave Houghton explains exactly how the Mill made Manhattan in Cardiff. Combined with insightful comments from the design team, *Confidential* takes you on a journey through the process of re-creating a whole new time and place.

6 MONSTERS INC.

An episode of *Doctor Who* just wouldn't be the same without a monster to scare the living daylights out of you! The creation of such a beast is never easy – especially when it's purely computer generated! *Confidential* is on set throughout this chilling episode, spends some quality time with guest star Mark Gatiss, and takes a look at some of the fantastic prosthetic and computer generated monsters created since the series made its comeback in 2005.

Meanwhile, the other *Doctor Who* 'companion series' CBBC's *Totally Doctor Who*, begins its second series on Friday 6 April at 5pm on BBC One. Make sure you're watching to catch the first instalment of the new animated adventure *The Infinite Quest*, starring David Tennant, Freema Agyeman and Anthony Head.

Also keep your eyes peeled for *Doctor Who* repeats on BBC Three, most likely on the Sunday and Friday after each episode's first broadcast on BBC One.

3.6: THE LAZARUS EXPERIMENT

Written by.......... STEPHEN GREENHORN
Directed by.................... RICHARD CLARKE

Professor Lazarus............... MARK GATISS
Lady Thaw.................... THELMA BARLOW
TX: Saturday 5 May 2007

3.7: 42

Written by...................... CHRIS CHIBNALL
Directed by.................. GRAEME HARPER

McDonnell................. MICHELLE COLLINS
Riley.................................. WILLIAM ASH
Scannell................ ANTHONY FLANAGAN
Korwin.................. MATTHEW CHAMBERS
Lerner....................... VINETTE ROBINSON
Ashton.............................. GARY POWELL
Erina......................... REBECCA OLDFIELD
TX: Saturday 12 May 2007

3.8: HUMAN NATURE
3.9: THE FAMILY OF BLOOD

Written by.......................... PAUL CORNELL
Directed by.................. CHARLES PALMER

Joan......................... JESSICA STEVENSON
Jeremy Baines.................. HARRY LLOYD
Tim Latimer.......... THOMAS SANGSTER
Hutchinson.......................... TOM PALMER
Rocastle............................. PIP TORRENS
Jenny........................ REBEKAH STATON
Clark............................ GERARD HORAN
Lucy Cartwright........... LAUREN WILSON
Phillips....................... MATHEW WHITE
TX: Saturdays 19-26 May 2007

3.10: BLINK

Written by..................... STEVEN MOFFAT
Directed by........... HETTIE MacDONALD

Guest starring
CAREY MULLIGAN, LUCY GASKELL, MICHAEL OBIORA, FINLAY ROBERTSON, IAN BOLDSWORTH and RICHARD CANT
TX: Saturday 2 June 2007

3.11: UTOPIA

Written by.................. RUSSELL T DAVIES
Directed by.................. GRAEME HARPER

Captain Jack Harkness
.... JOHN BARROWMAN
The Professor.................... DEREK JACOBI
Also co-starring
RENE ZAGGER, CHIPO CHUNG, NEIL REIDMAN, PAUL MARC DAVIS
TX: Saturday 9 June 2007

3.12: THE SOUND OF DRUMS
3.13

Written by.................. RUSSELL T DAVIES
Directed by...................... COLIN TEAGUE

Captain Jack Harkness
.... JOHN BARROWMAN
Special guest star................. JOHN SIMM
Milligan.................................. TOM ELLIS
Also co-starring NICHOLA McAULIFFE, ALEXANDRA MOEN, ELLIE HADDINGTON, ELIZE DU TOIT, NICHOLAS GECKS, COLIN STINTON, NATASHA ALEXANDER, TOM GOLDING, OLIVIA HILL, DANIEL MING
TX: Saturdays 16-23 June 2007

Torchwood re-enters production – and you gotta be ready...

JACK & CO RETURN!

Production on Series Two of *Torchwood*, BBC Two's popular *Doctor Who* spin-off drama, is about to begin within the next month.

Torchwood is due to start recording on Monday 30 April, with the first block seeing the return of director **Andy Goddard**, (who helmed last year's *Countrycide* and *Combat*). Episode 1 will be written by series creator Russell T Davies, though this won't be the first episode to be filmed. Additions and changes are being made to the Hub set, by Edward Thomas and his team, including a brand new Board Room.

TORCHWOOD
BBC AUDIO
ANOTHER LIFE
3xCD
READ BY JOHN BARROWMAN
TORCHWOOD
BBC AUDIO
SLOW DECAY
TORCHWOOD
BBC AUDIO
BORDER PRINCES
3xCD
READ BY EVE MYLES

Meanwhile, the *Torchwood* team has been keeping busy in between series. John Barrowman, Burn Gorman and Eve Myles [right] have all recorded narration for the three *Torchwood* novels for BBC Audiobooks. Having finished recording his guest spot in *Doctor Who*'s epic series finale, Barrowman will be signing copies of the three *Torchwood* audiobooks at Borders on Oxford Street, London, on Saturday 28 April at 12pm.

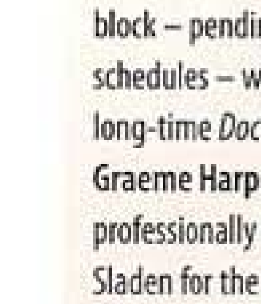
NEWS BITES

SARAH'S DIRECTORS

The Sarah Jane Adventures, CBBC's *Doctor Who* spin-off series starring Elisabeth Sladen, is due to begin filming around mid-April. The first block is to be directed by **Alice Troughton** (director of the *Torchwood* episodes *Small Worlds* and *Out of Time*), while it's also planned that a later block – pending contracts and schedules – will be helmed by long-time *Doctor Who* director **Graeme Harper**, reuniting him professionally with Elisabeth Sladen for the first time since 1976 when they worked on the *Doctor Who* story *The Seeds of Doom*.

More news next issue.

DWM DATES CHANGE



Due to the shifting transmission date of Series Three, **DWM** publication dates of all future issues will now be a week later than previously advertised, with issue 382 now due on Thursday 3 May, 383 on Thursday 31 May, 384 on Thursday 28 June, and so on. Plus, the next **DWM** Special, *In Their Own Words Volume Three* is also shifting back a week, to 19 April. In a change to its billing last issue, this special will now cover the years 1977-1981, with two further volumes now planned (1982-1986 in November, and 1987-1996 in April 2008). This is due to the sheer amount of interview material available for the 1980s.

ADVENTURES 26 & 27

Issue 26 of *Doctor Who Adventures*, the magazine for younger fans, should have hit the shops on Thursday 29 March. In this issue there's a preview of *The Shakespeare Code*; a guide to the episode *The Runaway Bride* and a behind-the-scenes article; a clockwork android mask; an article on the Adherents of the Repeated Meme; and a free folder, with two different sketch pads to choose from.

Issue 27 hits the shops on 12 April, with previews of *Gridlock* and *Daleks in Manhattan*; a Judoon fact file; a Face of Boe mask; and a free stationery set – there are two to choose from.

The magazine is £1.99 from all good newsagents and supermarkets.

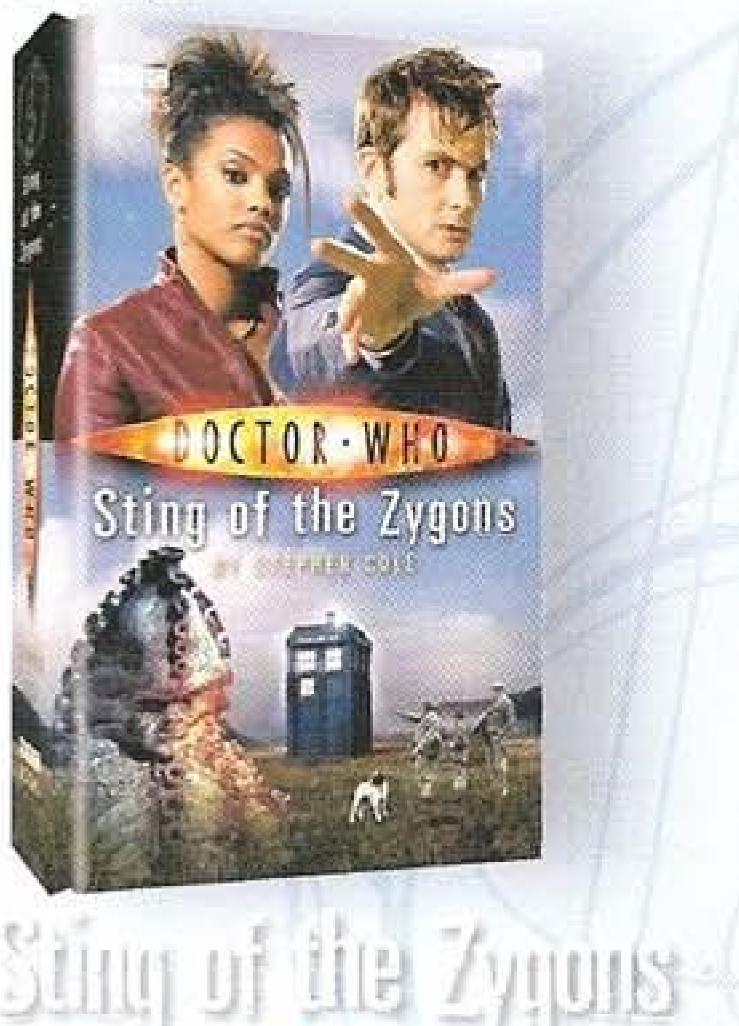
David Darlington speaks to the writers of the three new *Doctor Who* novels...

FICTION FACTORY!

As revealed in last month's **DWM**, the biannual trilogy of *Doctor Who* novels are proving so popular that this year we're going to get one set more than usual! There's always one thorny problem with the spring set, though – when is it 'safe' to read them?

"They are set," says creative director Justin Richards, "sometime between Episode 6, *The Lazarus Experiment* and Episode 11, *Utopia*. Although you can read them before *The Lazarus Experiment* goes out, if you want! The order is *Sting of the Zygons, The Last Dodo, Wooden Heart* – and they all come after [Quick Reads novel] *Made of Steel*. But it actually doesn't matter what order you read them in – there are no interdependencies."

So what do the authors themselves have to say...?



Sting of the Zygons

by Stephen Cole

"...a devil-red glow had taken his eyes and his proud features were melting like wax, streaking into horrible shapes. His skin was yellowing, toasting to burnt orange, plumping up like the flesh was fungus..."

Steve, having written for Rose, Mickey, Jackie and Captain Jack, how did you find in tackling the character of Martha Jones?

It was nerve-wracking but fun trying to 'get' Martha before there was much material available. Cardiff was supportive – we did get scripts, and I was lucky enough to see early edits of the opening episodes.

I wondered whether Martha's colour would be an issue in a 'historical' context. *Sting of the Zygons* does briefly touch on this...

I asked [script editor] Gary Russell for his position, and he said "Mention it, but don't make too much of it." You risk trivialising the subject if you employ offhand remarks without exploring those themes properly – it would jar with a modern audience and wouldn't serve the story.

And less seriously... it's the Zygons! An old-skool TV monster – from the 1975 Fourth Doctor adventure *Terror of the Zygons*...

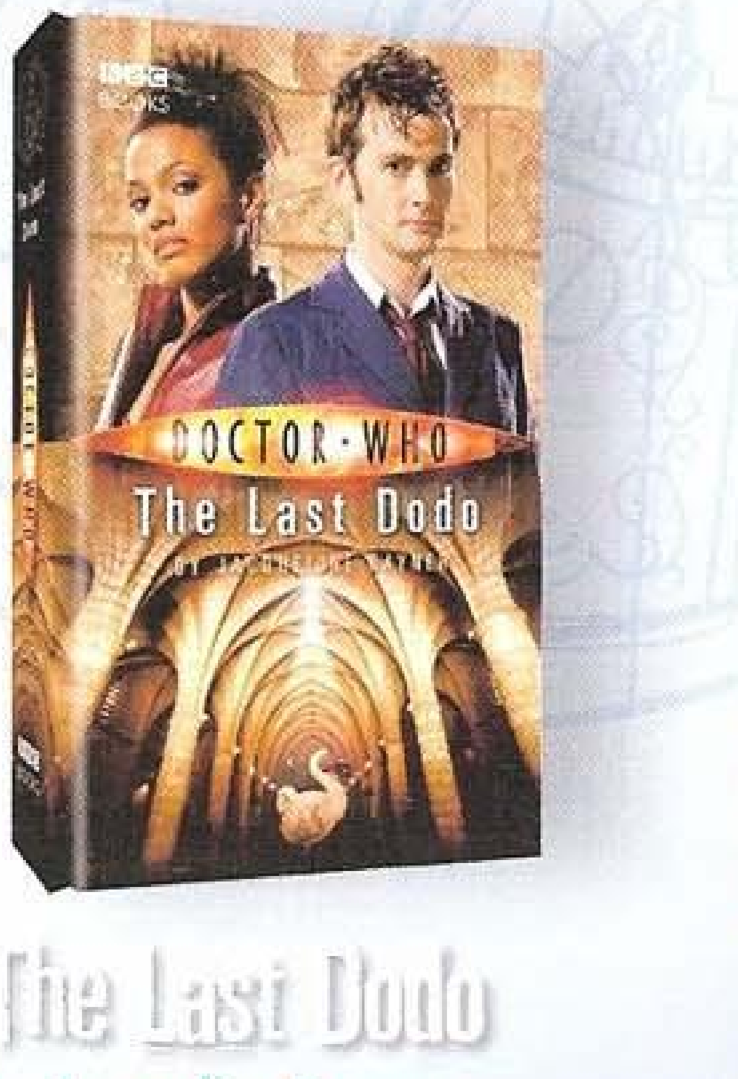
Justin had been asked to include the Zygons – I think they're David Tennant's fave monsters, so maybe that's why! So I developed my story around them from the start. I love Zygons, they're unique among *Doctor Who* monsters – they aren't afraid to immerse themselves in alien culture. They could use ray guns, but they don't – they use rifles, rocks and pitchforks! They drive range rovers and pick up hitchhikers! Can you see a Cyberman doing that? The Zygons study their enemies to take advantage of their victims' occupations or business to further their own ends. It's very modern writing, actually – I think they fit into the philosophy of modern *Doctor Who* perfectly.

Do you visualise there being any change or update to the Zygons 'look'?

They're such a good design to start with – basically, if you're a long-term fan of the series, you're gonna see a 1975 Zygon in your head, whatever I write. And if you haven't seen *Terror of the Zygons*, you can build up your own picture from the descriptions, with the cover to help...

You seem to be very deliberately evoking the tropes of their original TV appearance – the Skarasen is a 'mythical beast', there's a sense of paranoia at not quite knowing who to trust due to their shape-changing skills...

I have tried to give those ideas a fresh twist. The Target book, *Doctor Who and the Loch Ness Monster*, was one of my favourites, and, more so than the TV episodes, *that's* where my Zygons come from. This is the story the ten-year-old in me was dying to write!



The Last Dodo

by Jacqueline Rayner

"Hate some individuals if you must, hate intolerance and injustice and slaughter and man's inhumanity to man – but never hate people..."

Readers and authors alike are used to the voice and tone of Rose Tyler, so it must have been tricky writing for Martha – to make her distinct from Rose?

Well, this story originally had Rose in it, but I was quite poorly, and it got pushed back in the schedule. So I didn't know until quite late that I would have to change the line-up! I had to start, knowing nothing but the character's name. Then I got a few clues like 'medical student', and then I was able to read four scripts. So when Gary Russell told me I hadn't done too bad a job of getting her character, I was amazed!

You don't seem to have been afraid to tackle Martha head-on – getting right inside her head and relaying her thoughts directly to the reader. Alongside some pages that seem to have escape from a set of 'Top Trumps: Endangered Species'!

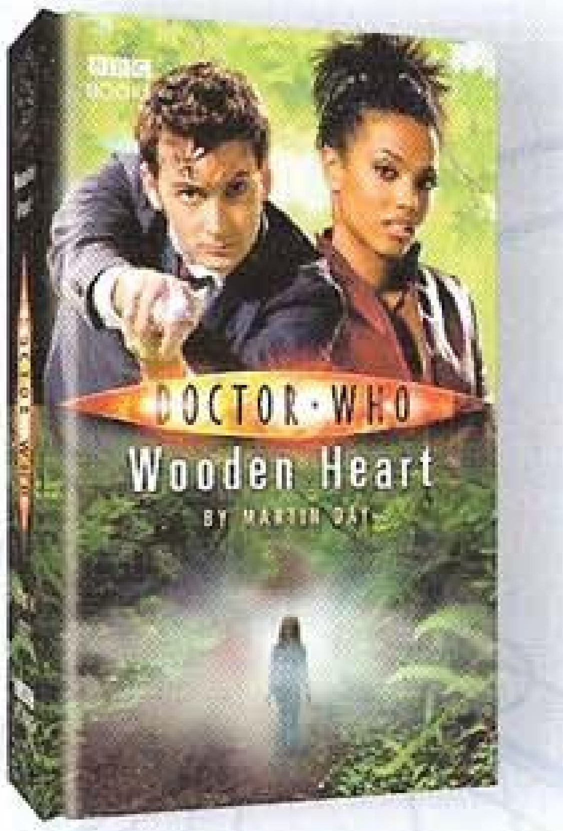
Well, because I was poorly, I had to find ways of making this book as fun and easy as possible for myself, and I enjoy writing 'first person' – I find I can run on for pages like that. And as I really didn't know who Martha was, writing her in that way would make it easier to present her as a believable character. And the idea of an *I-Spy* book of extinct animals tickled me – something that would be, on the face of it, impossible to complete. Although I have discovered that there really is – madly! – an *I-Spy: Dinosaurs*. Something to keep the kids quiet on long car journeys – counting up how many giant reptiles they spot out of the window...

The explicitly 'conservationist' tone of your book seems quite unusual for *Doctor Who*. Is it a subject close to your heart?

Well, *Doctor Who* has occasionally delved into vaguely green areas, perhaps with a bit more subtlety than me. You could hardly call *The Last Dodo* an allegory! If an argument is presented, the reader can, if inclined to think about it, make up their own mind on the issue – and if they are prompted to think about it, that's a bonus. That said, at one stage I had a character railing at Martha for crying over animals while wearing a leather jacket and tucking into fish and chips – something that as a committed vegetarian I feel quite strongly about myself – but I knew it was too preachy and would have to go.

Was your interest perhaps piqued by [former *Doctor Who* script editor] Douglas Adams' *Last Chance to See*? You've referred to a few of the same very endangered species as he did – the aye-aye, the kakapo and so on...

No, I've been interested as long as I can remember – I was a passionate member of the then-World Wildlife Fund. But both the radio series and book of *Last Chance to See* are heartrending pieces of work, which I deliberately didn't reread while doing my research – I didn't want to risk subconsciously plagiarising anything. But anyone who's not experienced *Last Chance to See*, please go out and get it now!



Wooden Heart
by Martin Day

"...behind her, as if drawn on the pale trunk in spots of pale lichen, was the faintest impression of the door they had just walked through – part of a very real space station that, in the blink of an eye, had been replaced by a clearing in the forest..."

How have you found writing *Wooden Heart* compared to your previous more adult-oriented *Doctor Who* fiction? Your earlier novels had a certain darkness of tone...
Well, yes, *Bunker Soldiers* is a bit weighty, but it's based around a grotesque historical massacre. I always felt *The Sleep of Reason* was a positive, optimistic book – there's real beauty to be found, but sometimes you have to climb through an awful lot of crap to get there. I think too much has been made of the fact that the ideal reading age of these newer books is a bit lower than it was during the days of the *New Adventures*.

You're working in the same world as *The Wind in the Willows* and *Through the Looking Glass*, where modern authors like JK Rowling and Philip Pullman are trying to push the bar ever higher. All great children's books should have a much wider resonance. I had half an eye on writing something that would interest my eldest daughter, who'll be 13 soon and has already read *Lord of the Rings* a staggering number of times...

***Wooden Heart* strikes me as something of a meditation on altruism...**
Indeed! If you'll permit me a moment in 'Pseud's Corner', I hope things like altruism and sacrifice and redemption run through my writing like words in a stick of rock. The ending is really positive, but the drama and the interest come from how the characters overcome the obstacles in front of them. As a writer you have to earn your happy ending!

How did you approach Martha Jones?
I was sent a few scripts from early on in the season. I'm used to writing for characters I've never even seen yet – normally in TV you just get a few paragraphs of description and that's your lot, you often don't even know if they've cast the person yet or not. At least I knew what Martha looked like, and how she worked in the scripts...

How did you find trying to capture David's Doctor in prose, divorced his performance?
I went a bit mad at the start, throwing in jokes and mannerisms – knowing that most of them wouldn't survive, but it was worth trying to get him fixed in my own mind. So much comes from the energy of the performance, so you're just constantly trying to think of ways of representing that in prose. The big problem comes when you've got the Doctor spouting technobabble, and almost without thinking you start channelling the old Doctors – and the dialogue becomes stilted and... well, dull.

What's the special significance of the title *Wooden Heart*?
Well, it was originally called *Children of the Fog*, but the consensus was that that title was just too pulpy! Someone suggested *Wooden Heart* [a 1961 Number One hit for Elvis Presley] and though I've never been a big Elvis fan, I'm not going to turn my nose up at such a brilliant pop culture reference. It suggests to the reader that it's all about the contrast between real feelings and false ones, and that at the heart of the story – and of the ship – there's a whacking great forest. I think that's the idea, anyway...

Justin Richards, Range Editor

Has the takeover of the BBC Books imprint meant any significant changes to the range in terms of working practices?
The set-up is still very much the same, though because there isn't the lurking uncertainty that we might be about to get taken over, and since *Doctor Who* is that much more established, we are able to plan and commission a little further ahead.

> "The trick is to maintain the quality as well as the quantity!" Range editor **Justin Richards**

You've added one more to your roster of 'new *Who*' authors with Martin Day...
Anyone who has read his books *Bunker Soldiers* and *The Sleep of Reason* will know that he has exactly the right credentials. He's a terrific writer, with a good grasp of *Doctor Who*. And it helps that he has children who read these *Doctor Who* books!

We met Jackie and Mickey in the books, yet there's no mention of Martha's family here...
I think the reason for that will become apparent as the series and Martha's story unfold. She doesn't have the same relationship with her family as Rose did – she's not still living at home, and can dip in and out between adventures.

And the range as a whole is still doing well?
Yes, it goes from strength to strength, which is why we're publishing more novels this year. The trick is to maintain the quality with the quantity! Right now the demand is very high, because it's driven by a fantastic core product. We've never had it so good! ■

Robot and *Timelash* set for DVD release in 2007...

DVD SUMMER!

DVD company 2|entertain has announced two new releases for this summer...

Robot (above) was the 1975 story which introduced Tom Baker as the Fourth Doctor. Also starring Elisabeth Sladen as Sarah Jane Smith, Ian Marter as Harry Sullivan and Nicholas Courtney as Brigadier Lethbridge-Stewart, the four-part serial sees the newly-regenerated Doctor investigate the suspicious Think Tank organisation, and encounters a giant sentient robot...

As usual, there will be a number of bonus features on the DVD, including a 40-minute documentary *Are Friends Electric?*, which looks as Tom Baker's introduction to the series and the making of his first story. It includes contributions from actors Tom Baker, Elisabeth Sladen, Alec Linstead, Patricia Maynard, Michael Kilgarriff and Edward Burnham, as well as producers Barry Letts and Philip Hinchcliffe, writer/script editor Terrance Dicks, director Christopher Barry and production unit manager George Gallacio.

Also on the disc is *The Tunnel Effect*, a 15-minute featurette on the creation of the Fourth Doctor title sequence; a clip from *Blue Peter* recorded on the *Robot* sets; a photo gallery; subtitle production notes; and *Radio Times* listings in pdf format. There is also a commentary track on all four episodes, featuring Baker, Sladen, Letts and Dicks.

Timelash (below) was a 1985 story featuring Colin Baker as the Sixth Doctor and Nicola Bryant as his companion Peri Brown. Co-starring *Blake's 7* actor Paul Darrow, the story sees the Doctor and Peri arrive on the planet Karfel, where they encounter the planet's cruel leader, the Borad.

The DVD of *Timelash* will include a 25-minute documentary called *The Good, the Bad and the Ugly*, featuring contributions from actors Colin Baker, Nicola Bryant, Paul Darrow, David Chandler and Robert Ashby, as well as script editor Eric Saward and writer Glen McCoy. The feature is narrated by Terry Molloy, who played Dalek creator Davros in several *Doctor Who* stories.

Like *Robot*, *Timelash* will also include a photo gallery, subtitle production notes, and *Radio Times* listings in pdf format, as well as a commentary track from Baker, Bryant and Darrow. There will also be a 'Coming Soon' trailer, which will act as a taster for the next DVD.

Robot is released on 28 May, and *Timelash* on 25 June, with both stories retailing at £19.99.

Meanwhile, DVD releases of the current series will commence shortly after the episodes are broadcast on BBC One. The first volume, comprising *Smith and Jones*, *The Shakespeare Code* and *Gridlock* is due for release on 21 May, with the second volume, *Daleks in Manhattan/Evolution of the Daleks* and *The Lazarus Experiment* following on 18 June. The remaining episodes will follow on Volumes 3 and 4 later in the year. All volumes retail at £15.99, and a box set for the whole series will be released in the autumn.

Readers should note that all release dates are subject to change.

HYDE SUCCESS

Hyde Fundraisers' screening of *Army of Ghosts/Doomsday* proved a great hit at Cineworld in Ashton on 3 March. The event supported the BBC's Children in Need appeal and was attended by actor Andrew Hayden-Smith (Jake, above). The event has so far raised over £1200.

UP CLOSE IS NUMBER 1

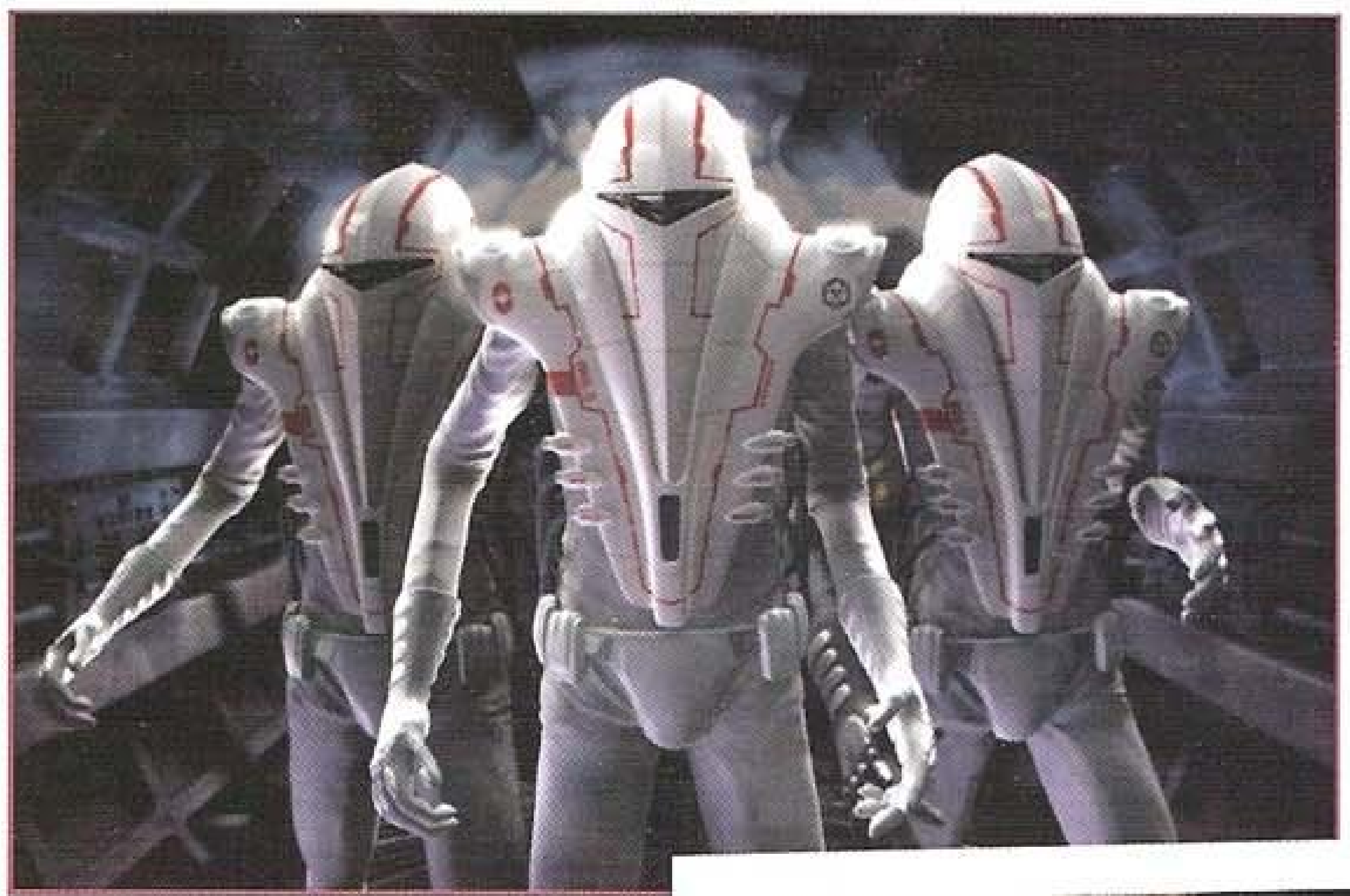
Doctor Who Up Close, the successful exhibition of props and costumes from the series in Cardiff, was recently voted the Number 1 attraction for the city by *The Mail on Sunday*. The exhibition is open every day from 11am to 8pm, and more details can be found at *www.doctorwhoexhibitions.com*

WHO IN THE CAVERN 2

It's your last chance to get tickets for Who in the Cavern 2, the North West's premier *Doctor Who* event, which takes place on Sunday 6 May at Liverpool's Cavern Club. This one-day celebration of *Doctor Who* will see guest appearances from Colin Baker (the Sixth Doctor), Sophie Aldred (Ace), Anneke Wills (Polly), and writer Terrance Dicks. Tickets are £25 and for more information, visit *www.whointhecavern.co.uk* or call the Cavern Club on 0151 2361965.

Exclusive! Audio company Big Finish introduces a new enemy for the Doctor...

THE VIYRANS INVADE!



Audio *Doctor Who* production company Big Finish can confirm that a new race of monsters, the Viyrans, will be making their début before the end of the year. One of the first design concepts, by Alex Mallinson, is pictured above.

As reported back in **DWM** 373, Big Finish's new batch of single episode stories (which accompany the new three-parters on double-CD releases) are part of an extended storyline umbrella entitled *The Virus Strand*.

"Our intention for it is to be very mysterious and subtle," explains executive producer Nick Briggs. "The first two one-parters, *Urgent Calls* and *Urban Myths*, have a very oblique connection to *The Virus Strand*, and stand up as stories in their own right. But there are little seeds of ideas in them."

By the time listeners get to the November 2007 release, *The Mind's Eye*, they will encounter a *Virus Strand* one-parter entitled *Mission of the Viyrans*, in which the Viyran involvement is quite overt. The story will feature Fifth Doctor Peter Davison, but mainly follows the exploits of Peri (Nicola Bryant, below).

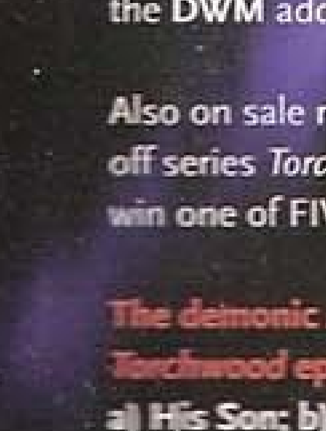
"What we're creating is an alien species with a unique, evolving motivation that will bring it into contact with the Doctor for very different reasons throughout his life," explains Nick. "They're not necessarily evil, but sometimes the results of their actions can be catastrophic. But all this doesn't mean to say that we've given up on the Doctor's classic, returning monsters. A few of those will be back too from time to time, and that's for sure – and not just the Daleks and Cybermen either!"

DWM can also reveal that Big Finish has commissioned a second series of the highly popular *Companion Chronicles*, featuring past companions of the Doctor telling brand new stories in dramatic monologues.

"The format was successful and will remain the same," explains Nick. "The main narration is by the companion, with a guest character featuring in each story, with plenty of sound design and music to lift the production above the talking book status."

Companions confirmed so far are Peter Purves as Steven Taylor, Nicholas Courtney as the Brigadier and Louise Jameson as Leela. *The Companion Chronicles* Series Two will be released monthly from September this year.

WIN DVDS!



Two new *Doctor Who* DVDs are released this month, 1989's *Survival* starring Sylvester McCoy (on sale from Monday 16 April priced £19.99), and last year's Christmas Special, *The Runaway Bride*, starring David Tennant and Catherine Tate (on sale now priced £15.99). You can be in with a chance of winning both of these stories, as we have FIVE sets to give away in our exclusive competition, thanks to 2|entertain. Simply tell us the answer to the following question:

Comedienne Catherine Tate guest stars in *The Runaway Bride*, but which 1980s 'comedy' double act make an appearance in *Survival*?

a) Hale and Pace; b) Cannon and Ball; c) Rod Hull and Emu

Send your answers marked GET ME TO THE CHURCH! to the **DWM** address on page 10 by 1 May.

Also on sale now from 2|entertain is the third volume from *Doctor Who* spin-off series *Torchwood*. It's in the shops now priced £24.99, but for a chance to win one of FIVE copies tell us:

The demonic Abbadon terrorises Cardiff in the final Torchwood episode, but what relation is he to the Beast?

a) His Son; b) His Grandson; c) His Auntie Marjory

Send your answers marked HE IS COME! to the **DWM** address by 1 May. Good luck!

BACK ON TARGET!

TELOS ANNOUNCES HISTORY OF TARGET BOOKS...

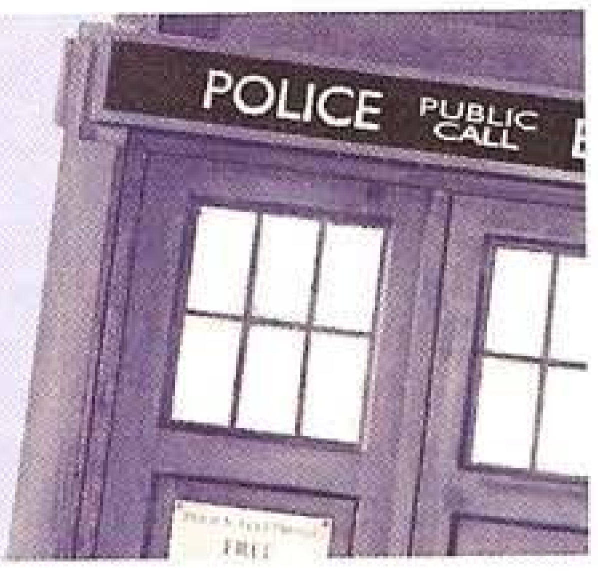
Telos Publishing has announced a range of *Doctor Who*-related titles for 2007. In April the company will publish the first non-fiction book on *Torchwood*. *Inside the Hub* by Stephen James Walker presents a comprehensive overview of and episode guide to the series, packed with information and analysis. August sees the publication of the third in the popular *Talkback* series. This volume covers *Doctor Who* in the 1980s, and includes interviews with over two dozen cast and crew members. In October, Telos continues its series of books on the new *Doctor Who* with *Third Dimension* by Stephen James Walker, detailing the 2007 series, complete with an episode guide.

THE
TARGET
BOOK
A HISTORY OF THE TARGET DOCTOR WHO BOOKS
DAVID J HOWE
INTRODUCTION BY TERRANCE DICKS

Another *Doctor Who*-related title, also in October, is *The Target Book*. This large format full colour art book by David J Howe expands on the author's original series of articles published in **DWM** back in 2000/01. *The Target Book* chronicles the history of the legendary Target range of *Doctor Who* novelisations, presenting all the covers as well as rare sketches and other material, with a cover painting from Target artist Alister Pearson.

In fiction, meanwhile, Telos presents the conclusion to the *Time Hunter* series, *Child of Time*, featuring the Dæmons from *Doctor Who*. More information on all the titles can be found at *www.telos.co.uk*

BEYOND THE TARDIS



DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...

COVER STAR

BBC One's *Recovery* (25 February) saw a *Radio Times* cover for David Tennant with the magazine concluding he, Sarah Parish and Marc Warren were among TV's top 10 versatile actors (Catherine Tate took the cover the week before).

BARROWMAN STILL ON FIRE

John Barrowman will be a judge on BBC One's *Any Dream Will Do* in the spring, seeking to cast for a new production of *Joseph and the Amazing Technicolour Dreamcoat*. The eight-part series will most likely air on Saturdays at around 6pm immediately before *Doctor Who*. John recorded an edition of BBC new comedy panel show *Pants on Fire* on 23 March. Other appearances included ITV1's *Al Murray's Happy Hour* on 3 March, BBC Two's *A Taste of My Life* on 13 March and presenting BBC One's *National Lottery Draws* on 24 February and 3 March.

LAST DOCTOR'S ORDERS

Salford brewer Bazens sought to produce a beer called The Doctor's Orders celebrating Christopher Eccleston's achievements, featuring a picture of the actor over the TARDIS. It appears that Eccleston felt a need to distance himself from *Doctor Who*, so the name was changed to Salford Star.

BILLIE'S WEST END DÉBUT

As it was announced the press night for Billie Piper's play *Treats* at the Garrick Theatre had been delayed until 8 March to avoid clashing with the opening of *The Tempest* starring Patrick Stewart, she was suddenly taken ill on 23 February, missing the first West End preview, returning to make her London début the following night (the play runs until 26 May). On 12 April she takes part in a post-performance Q&A session for *WhatsonStage.com* audience attendees. Interviewed for Radio 4's *Front Row*, she was busy promoting her role as Fanny Price in *Mansfield Park* (above, ITV1 18 March) as part of its Jane Austen season, appearing on the cover of the *Radio Times*. For *Comic Relief* she played a schoolgirl alongside Stephen Fry in the Walkers *walkears.com* advert. She also guested on Channel 4's *The Charlotte Church Show* on 23 February, while her *Top Gear* appearance (below) was finally shown on 4 March, with a record-shattering audience of over 8 million viewers for the 30-year-old BBC Two series.

GATISS ERUPTION

According to the *New Statesman Arts Diary*, BBC Drama has taken an option on Mark Gatiss' novel *The Vesuvius Club*. Gatiss played Mr Joyboy in Radio 4's *The Loved One* on 17 February and appeared on spoof phone-in show *Down the Line* on 20 February.

HAWES GETS A LIFT

James Hawes has directed *Lift*, a comedy airing as part of BBC Four's *Tight Spot* season, in which four ill-fitting people get stuck in an elevator, and *Marie Lloyd* starring Jessie Wallace as the London East End music hall singer. Euros Lyn is directing Martin Shaw in BBC One's *Gently Gently* (working title), based on Peter Flannery's *Inspector Gently* novels. Script editor Simon Winstone is to head up new production company Red Planet Picture's Cardiff office with a view to working with BBC Wales on various projects.

COMPANION ROUND-UP

Nicholas Courtney travelled to Venice in early March to perform a section from Shakespeare's *Othello* as the Duke of Venice. The filmed extract is part of *The Venetian Experience*, a celebration of theatre which commemorates the history of Venice from Marco Polo onwards. Anneke Wills is writing a two-volume autobiography. Frazer Hines' tour in *The Unexpected Guest* continues in April with Malvern, Billingham, Salford and Aberdeen. Bonnie Langford helped re-launch *Supermarket Sweep*, has recorded an edition of BBC Two's *Hider in the House* and takes in Birmingham, Manchester, Sheffield, Nottingham and London's Wembley Arena for *Dancing on Ice – The Tour*. *Torchwood*'s Burn Gorman guest-starred as ill-fated Jed in Friday 9 March's *EastEnders*.

AWARDS

Congratulations to Laurence Olivier Award Winners Daniel Evans and Jenna Russell for *Sunday in the Park with George*, Tamsin Greig for *Much Ado about Nothing* and Sheila Hancock for *Cabaret*.

OBITUARY

Derek Waring, who played Shardovan in *Castrovalva*, died on 20 February, aged 79. Website *IMDB* reports Max Harvey, Cardinal Zorac in *Arc of Infinity*, died in January 2006.

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

APRIL

MONDAY 2

DVD **Doctor Who: The Runaway Bride** by Russell T Davies [Tenth Doctor and Donna] *2|entertain £15.99*

WEDNESDAY 11

Mag **Doctor Who Adventures #27** *BBC Magazines £1.99*

MONDAY 16

DVD **Doctor Who: Survival** by Rona Munro [Seventh Doctor and Ace] *2|entertain £19.99*

THURSDAY 19

DWM **Special: In Their Own Words Vol 3 – 1977-1981** *Panini £5.99*

Novel **Doctor Who: The Last Dodo** by Jacqueline Rayner [Tenth Doctor and Martha] *BBC Books £6.99*

Novel **Doctor Who: Wooden Heart** by Martin Day [Tenth Doctor and Martha] *BBC Books £6.99*

Novel **Doctor Who: Sting of the Zygons** by Stephen Cole [Tenth Doctor and Martha] *BBC Books £6.99*

WEDNESDAY 25

Mag **Doctor Who Adventures #28** *BBC Magazines £1.99*

ALSO THIS MONTH

CD **Doctor Who: I.D.** [Sixth Doctor] *Big Finish £14.99*

CD **Doctor Who: Immortal Beloved** by Jonathan Clements [Eighth Doctor and Lucie] *Big Finish £10.99*

MAY

THURSDAY 3

DWM **Issue 382** *Panini £3.99*

All release dates are subject to change, and all prices are RRP.

COMING IN DWM 382

THE DALEKS INVADE!

DWM travels to 1930s New York with director James Strong, who presents his behind-the-scenes diary for *Daleks in Manhattan*...

STAGE FRIGHT

Next we're off to Elizabethan England and a meeting with Shakespeare, as we fall under the spell of the Carrionites...

BOE TIES

Next up it's a trip to the year Five Billion-and-Forty-Three as we find something very nasty on New Earth...

SNEAK PREVIEWS

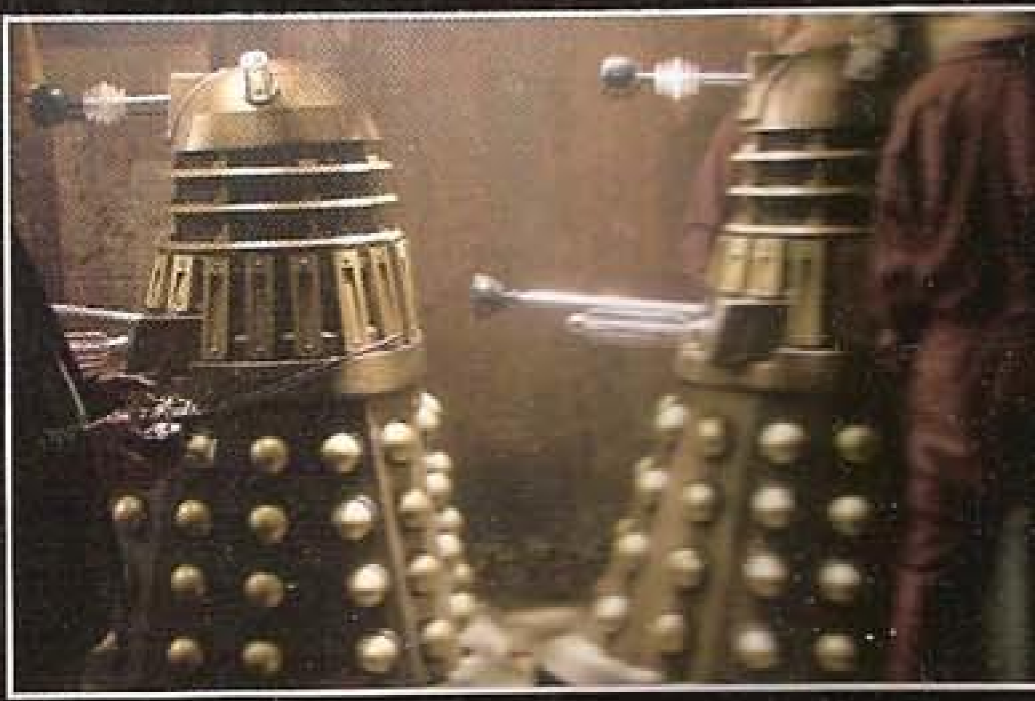
Exclusive previews of *The Lazarus Experiment*, *42*, *Human Nature* and *The Family of Blood* – plus brand new photos from these new stories!

BECOMING HUMAN

Writer **Paul Cornell** tells us all about writing the Doctor's *Human Nature*...

PLUS

Part Two of the new the comic strip *The Woman Who Sold the World*; The Time Team celebrate reaching 600 episodes with *The King's Demons* and *The Five Doctors*; a preview of the *Robot* DVD; plus more from Russell T Davies in *Production Notes*, and all your favourite regular features too!



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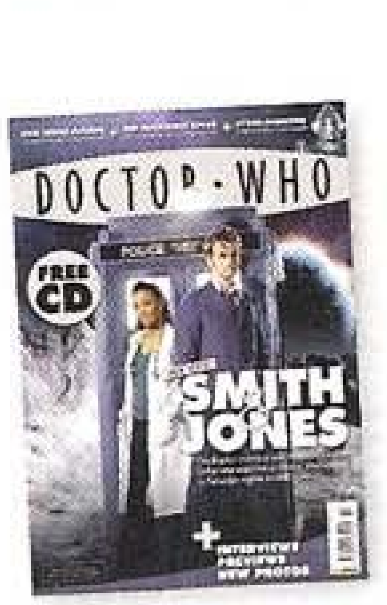

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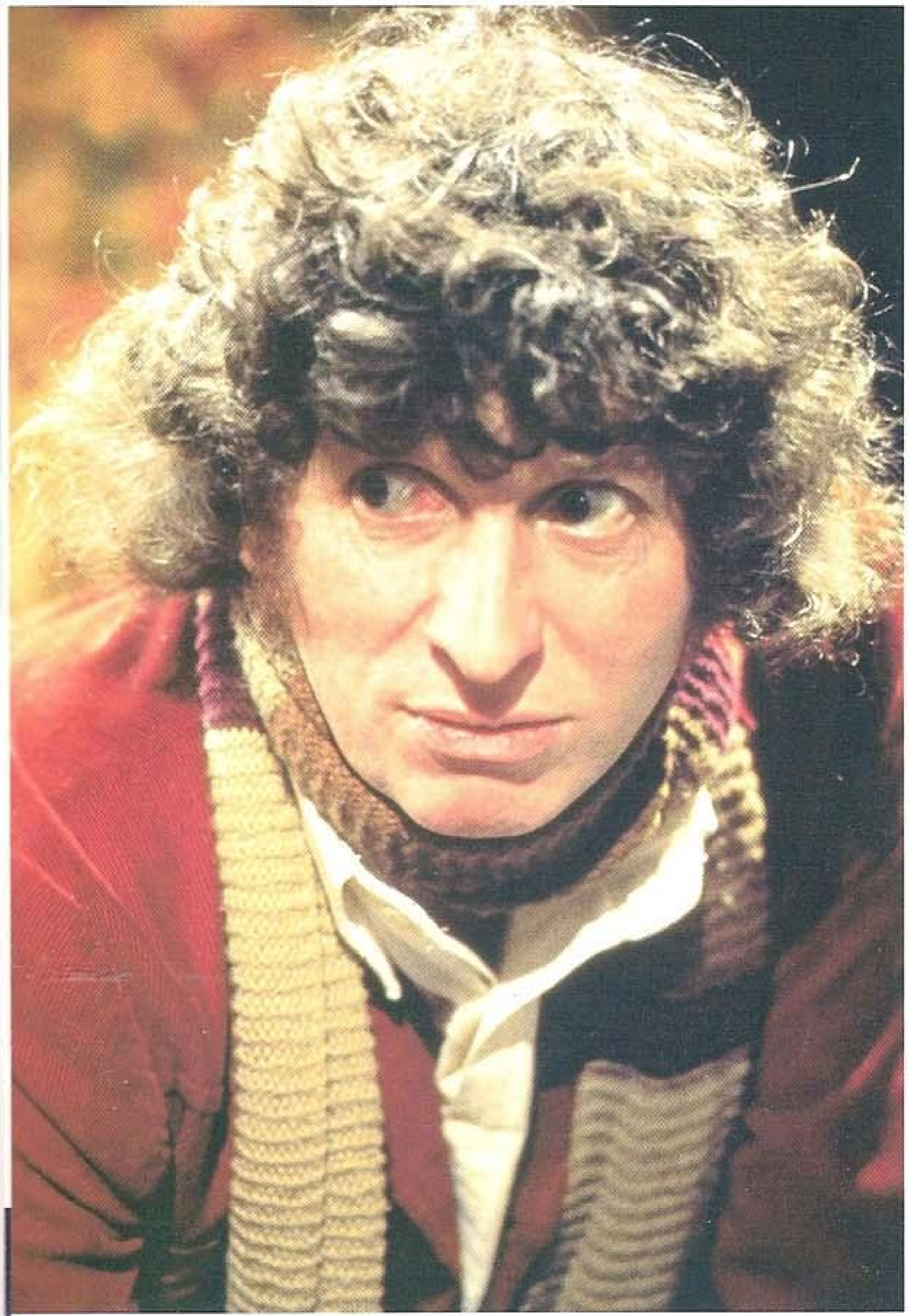
(marked 'DWMail' in the subject line)



We're slightly too early for comments on the Doctor and Martha's new adventures, but we've had quite a sackful of comments on one unmade story...

> "What about that *Doctor Who Meets Scratchman*, eh? Madder than Soldeed at a cheese convention!"

MOVIE MAGIC

I was surprised to see some goggle-eyed loon with curly hair and a scarf on the cover of **DWM** – I wonder who he was...

Your excellent article on *Doctor Who Meets Scratchman* [**DWM** 379] was a real scoop, but neglected to tell us one thing – what you actually thought of the script. It was hard to tell from your synopsis which, along with the painted illustrations, reminded me of an old *Doctor Who Annual* story. A sly indication of its quality, perhaps?

It definitely had a welcome touch of the Robert Holmes about it, while erring on the odd side –the bizarre boardroom scene was straight out of *The Avengers*. Had it got made, *Scratchman* would have ranked with *The Celestial Toymaker*, *The Mind Robber* and *Warriors' Gate* as one of the most peculiar *Whos* ever.

Any chance of a similar article on *The Dark Dimension*?

CHRIS KILBY LANARKSHIRE

DWM 379 – Excellent issue! Thanks for the superb Tom Baker cover. Gawd knows, I love the current series but it's been a thrill seeing *my* Doctor again being menaced by a plunger every time I pop into WHSmith. Fantastic *Scratchman* article too... Kudos to Messrs Pixley and Hearn, filling in the gaps in our *Who* knowledge as only they can. And an extra huge "Hooray!" for Brian Williamson and his astounding artwork. Print those posters up, I'll have one! And what about that *Doctor Who Meets Scratchman*, eh?! Madder than Soldeed at a cheese convention. A fascinating glimpse at what could have been. Just think, we could have ended up with a re-mix of *Yes, We Have No Bananas* at Number One in 1976!

PHILIP BRENNAN WIGAN

The *Scratchman* article was a fascinating and eye opening read for sure! I'd be the last to diss Tom, but what was he thinking!? It reads like something from the 1977 *Annual*, and could well have been the death knell for the series had it seen the light of day. It says a lot when cheap and cheerful features such as *Hawk the Slayer* were getting made as late as 1980, but the *Scratch* team just couldn't get moving.

CHARLES HEPPENSTALL E-MAIL

I don't know why Tom Baker was singing "Yes, we have no bananas." His script was absolutely full to the brim with them. Like a *TV Comic* strip gone crazy, *Doctor Who Meets Scratchman* sounds like a Season 17 script gone missing, turned goo-goo and returned stark-raving bonkers. Such a shame we missed out on it... I think...

NICK MELLISH E-MAIL

Snowed in today, so I watched *Warriors' Gate*, and then read the synopsis of *Doctor Who Meets Scratchman*. I didn't understand a single bloody word of either of them. I am 31 years old, and have never been so bewildered by *Doctor Who* as I am at the moment.

CHRIS WINWOOD E-MAIL

Never mind, Chris, why not try watching the New Beginnings *DVD box set? Andrew White has...*

BEST OF BIDMEAD

I was staggered that Vanessa Bishop rated *The Keeper of Traken* higher than either of Chris Bidmead's stories in her review of the *New Beginnings* box set [**DWM** 379]. *Traken* has to be one of the worst stories I've sat through – an achingly dull cross between *Jackanory Playhouse* and *Gardeners' World*, with the silliest hairdos since *The Monster of Peladon*. I was desperate for one of the Fosters to go on the rampage with his secateurs just to liven things up.

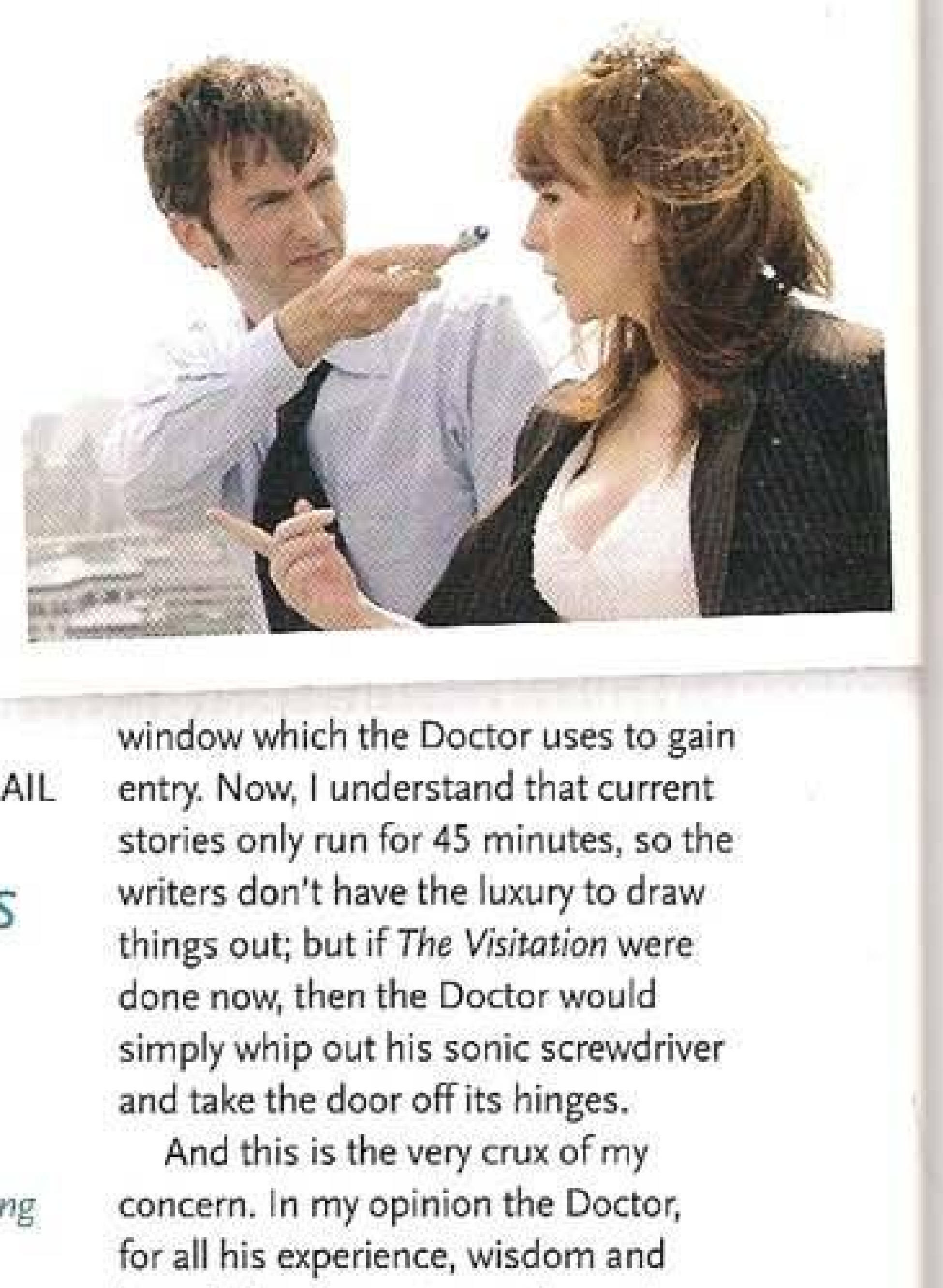
Logopolis and *Castrovalva*, on the other hand, are things of beauty. Elegant, atmospheric, and full of mystery and charm. A bit on the pretentious side, yes, but so is *City of Death*. And the look on Tom Baker's face when he first catches sight of the Watcher and realises it's the beginning of the end gives me goosebumps.

1980s *Doctor Who* wasn't exactly lavished with good writers, but Bidmead was an exception. Fingers crossed that a *Frontios* DVD isn't too long in the offing.

ANDREW WHITE SOUTHAMPTON

SONIC SWIZZ

I am writing to tell of my 'concern' with plot development ploys in the new *Doctor Who* episodes. I'm not a veteran *Doctor Who* viewer, unlike many other readers, so I may be wrong. But from what I have seen of previous *Doctor Who* adventures, the Doctor seemed a far more amiable fellow than his two most recent incarnations. *The Visitation*, for instance, comes to mind.



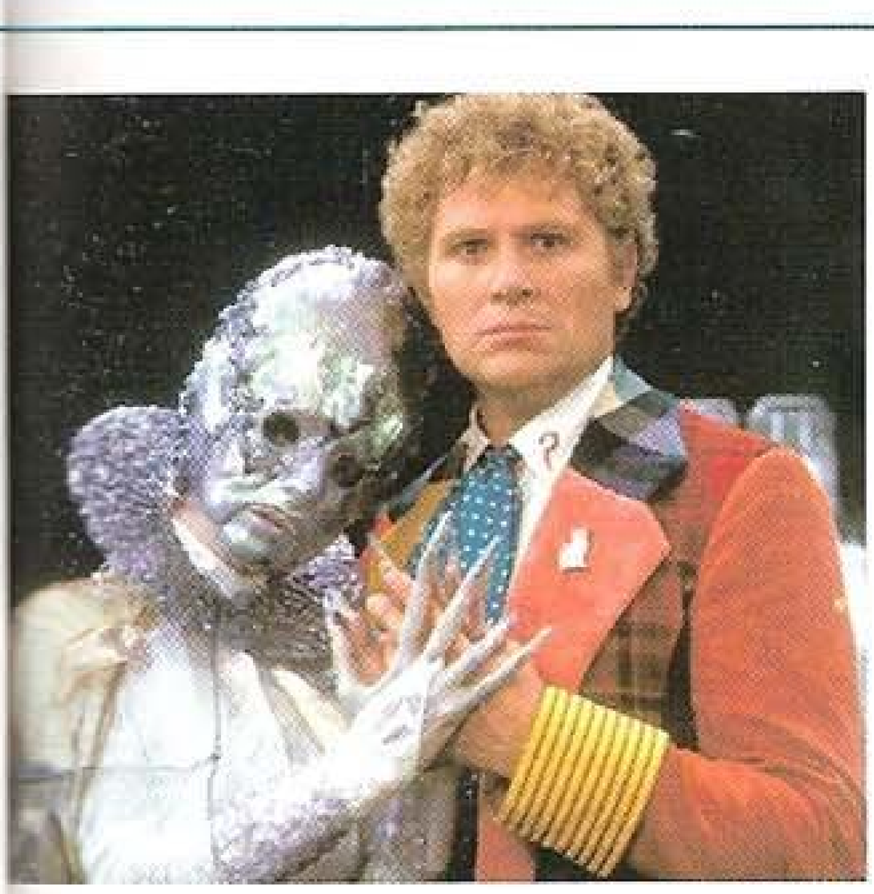
There we have the Doctor and companions trying to find a way into a house. Finally they find an unlocked window which the Doctor uses to gain entry. Now, I understand that current stories only run for 45 minutes, so the writers don't have the luxury to draw things out; but if *The Visitation* were done now, then the Doctor would simply whip out his sonic screwdriver and take the door off its hinges.

And this is the very crux of my concern. In my opinion the Doctor, for all his experience, wisdom and knowledge seems to use the sonic screwdriver an awful lot. Locked door – sonic screwdriver. Sinister robot Santas and killer Christmas tree – sonic screwdriver. Cash machine – sonic screwdriver. Strange alien organism – sonic screwdriver. And that's a thing, since when did a sonic screwdriver become a tricorder?! It seems to be able to do absolutely everything and I feel the Doctor is far too reliant on it. Half of me wishes that he would lose it down the back of the console! I miss the Doctor who didn't go through that door because it was locked, but went through the open window.

CHRISTOPHER MULLAN E-MAIL

We also heard from... **GINA HUNTER:** "Please can you publish this picture of the gorgeous Dalek birthday cake my mother made for me?" Well, we always try to keep mums happy! **SCOTT HAWORTH:** "I'd like to take a moment to say that Adrian Salmon's illustrations for *The Time Team* really are fantastic. He makes *Time-Flight* and *Arc of Infinity* look so much more exciting than they actually

were!" **KIM EDWARDS:** "I was looking at the 'Love Messages' for Valentine's Day in the Bournemouth newspaper, and I came across this message, 'To My Rose, All My Love, The Doctor'. Maybe The Doctor is making contact?" **MIKE CROOK:** "A quick word in praise of the recent BBC7/Big Finish radio series. Paul McGann and Sheridan Smith were brilliant. More please!"



SIX OUT OF TEN

The moment I read Paul Shaw's letter [**DWM** 380], I was compelled to write in. I agree with him completely. Colin Baker is a great Doctor (and may he continue to delight us in his Big Finish plays for many years to come) and it always bugs me when people say they hate him just because of his 'rubbish coat'. Just for the record, I loved that coat! Of course, people are entitled to their own opinion, but it seems a bit shallow to hate someone because of their dress sense!

On a side note, on the subject of new fans, Kate Mitchell who wrote in last month has nothing to worry about. She buys **DWM**, loves the show, and has watched it since Christopher Eccleston. She's a fan. However, a girl at my school believes she is the biggest ever Whovian *just* because she thinks David Tennant is attractive. I find that very irritating.

CORY EADSON (17) E-MAIL

*...And the letter from Michael Lewis about 'new fans' in **DWM** 379 is still causing a few ripples...*

THE NEW KIDS

In response to recent letters on old and new fans, I've been a fan since I was eight when the wonderful Jon Pertwee was the Doctor. Back then, dare I say it, I had no idea who William Hartnell or Patrick Troughton were! How's *that* for a lack of regard? Who cares whether fans are juvenile, in their dotage or all points in between? Don't we ALL just love the programme to tiny little bits? I'm with Katy Mitchell, stop bullying the new kids, they are the future of fandom and deserve a bit of regard themselves.

STEVE HILLMAN (41) E-MAIL

I was reading **DWM** 379 and I read Michael Lewis' letter saying "up-and-coming fans have little regard for the roots of the series." I disagree with this because I am 12 and my favourite Doctor is Tom Baker, and I have seen most of the available DVDs. I agree with Karen Kitching's e-mail in **DWM** 380 and I would encourage more people of my age to watch the earlier episodes.

PS I enjoyed the *New Beginnings* box set. My favourite story was *Logopolis*.

LAURENCE ROUTLEDGE (12) ROCHESTER

I'd just like to agree Michael Lewis (*DWMail* 379) My all-time favourite Doctor is Tom Baker. What the poll shows is that the majority of those who took part were young children and teenagers, basically too young to know who went before. Either that or the whole of Great Britain is under the control of Russell T Davies. I haven't been impressed with his version of *Doctor Who* so far but if we can have a few more surprises in the third series then I'll give him another chance. He knows what I mean.

PETER THOMAS E-MAIL

ENJOY THE PRESENT!

Is it just me, or are *Doctor Who* fans their own worst enemies? Forget the Daleks and Cybermen, beware the critical fan! I buy **DWM** every month and it always astonishes me as to how much negativity there is surrounding *Doctor Who* and *Torchwood*. My advice to these people is to find your nearest TARDIS and travel back in time even just four short years ago and remind yourselves what life was like without modern *Doctor Who*!

AARON STIRLINGSHIRE E-MAIL

*Quite so. It's difficult to remember a time when the main Gallifrey Guardian story was 'Radiophonic Workshop Closes', 'Sci-fi Spring Turns Bleak' or 'No News Yet'. Or a time when **DWM** interviews weren't tabloid headlines...*

BRUSH STROKES

Following the 'Huge Furore' over the saucy comments in **DWM**, my wife and I would like to pledge our unmitigated support to Mr Barrowman. I know all too well what it is to be pilloried in a such a manner; for many years I was a pariah when something I said about the size of my brush was taken out of context by a particularly malicious stoat. You may tell Mr Barrowman that we stand shoulder to paw with him.

FOXY LOXY, MA (FAILED) E-MAIL

DOWNTOWN TARDIS

I've just finished watching *Heroes* Episode 7, which is three episodes before Christopher Eccleston shows up, and was astonished to see at 25 minutes and 25 seconds what appears to be the TARDIS parked in LA...

MARK McCREADIE E-MAIL

BRING BACK THE ZARBI!

Phil Collinson stated last issue [**DWM** 380] that the Zarbi can not return to *Doctor Who* because they are too scary for the younger children. This is stupid. Last series we saw a monster eating children in *School Reunion*, humans taken to chambers to be made into Cybermen, and even the Devil himself in the Black Hole. How can he claim that the Zarbi would scare children any more than these monsters? As a very young boy I saw the Zarbi in *The Web Planet* and it was no scarier than any of the Doctor's other enemies. I have waited years to see the Zarbi return to *Doctor Who*, and that's where they belong, and not in *Torchwood*, which was suggested in the interview.

RICHARD WORONOWICZ E-MAIL

We think Phil might have been joking...

BRING BACK DOCTORS!

Is there any possibility of the fantastic *Doctor Who* team doing a Special with all the Doctors? With CGI it would be possible and would make a great film.

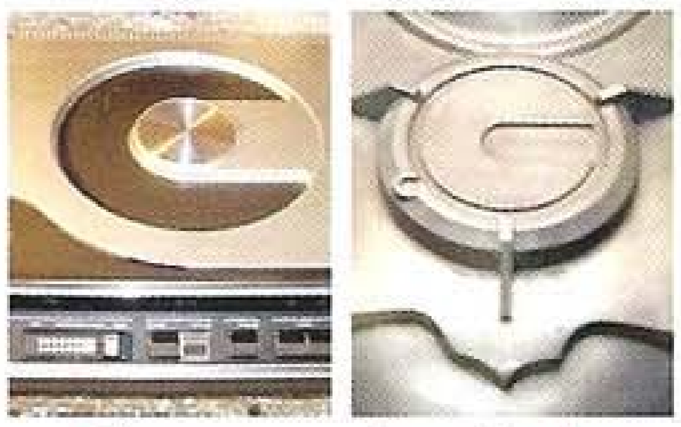
BRUCE FERGUSON E-MAIL

Can you please do an episode of *Doctor Who* called *Five Return*, starring David Tennant, Christopher Eccleston, Paul McGann, Sylvester McCoy, Colin Baker and Peter Davison? And by the way, some of the Doctors have gone bald. Put a wig of their past hair on. Oh! And maybe, if he can, let Tom Baker and Lalla Ward join in. Lalla Ward is awesome!

DORAN BROWN PRESTON

We're fascinated by the idea of 'past hair'...

CYBUS LASERDISCS?



Cyberman Laserdisc player

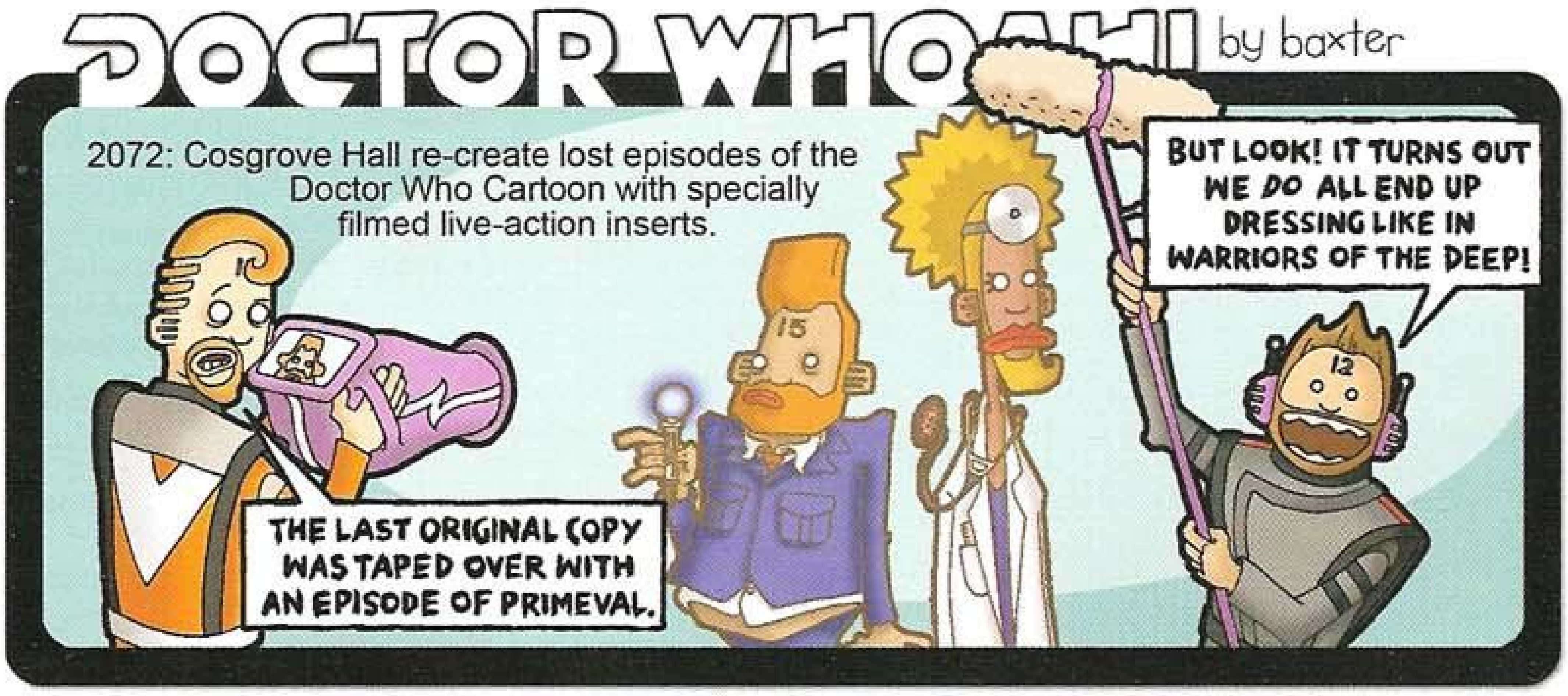
As a regular contributor of trivia to **DWM** since its earliest days, I feel I must flag up an uncanny similarity: compare the 'Cybus' logo on the chests of John Lumic's Cybermen to that on the 'chest' of the first-ever Philips Laservision machine (circa *Earthshock*!). Has *Doctor Who*'s designer been rumbled, or is this a case of great minds thinking alike?

GUY THE ZYGON E-MAIL

DICKS' DOCTOR TEN

It was good to see Terrance Dicks interviewed in **DWM** 380. I got into *Doctor Who* in the first place by reading his Target novels, and I have read and enjoyed *Made of Steel*. We also now have Terrance's definitive description of Doctor Ten – "a thin youngish man with untidy dark hair wearing a rather scruffy pinstriped suit."

KATE GRIFFITHS E-MAIL


DOCTOR WHOAH!
by baxter
2072: Cosgrove Hall re-create lost episodes of the Doctor Who Cartoon with specially filmed live-action inserts.
THE LAST ORIGINAL COPY WAS TAPED OVER WITH AN EPISODE OF PRIMEVAL.
BUT LOOK! IT TURNS OUT WE *DO* ALL END UP DRESSING LIKE IN WARRIORS OF THE DEEP!
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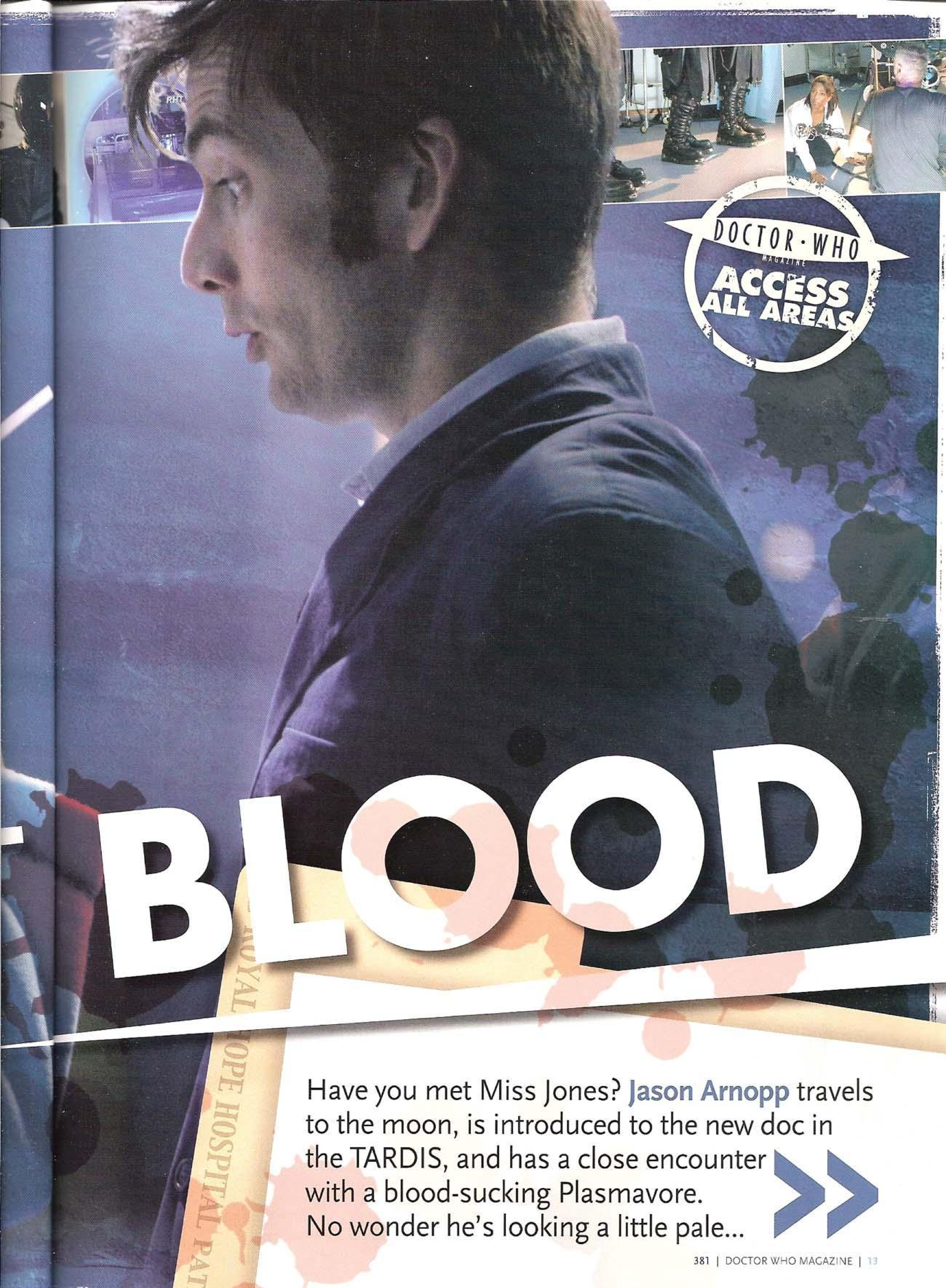
12

FIRST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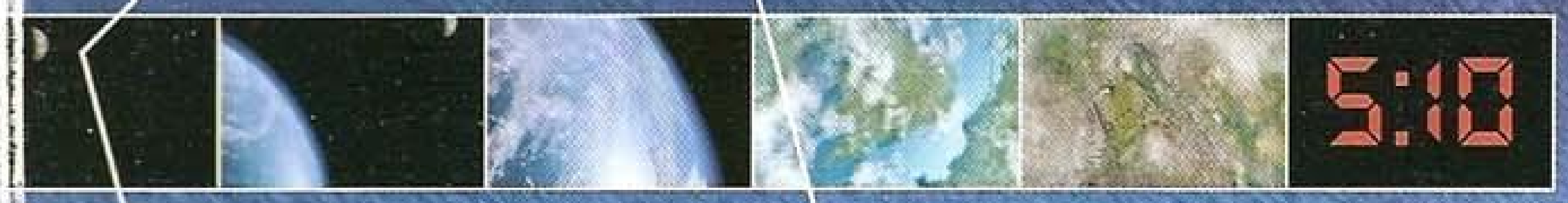
ROYAL HOPE HOSPITAL PATI

DOCTOR · WHO MAGAZINE
ACCESS ALL AREAS

BLOOD

Have you met Miss Jones? **Jason Arnopp** travels to the moon, is introduced to the new doc in the TARDIS, and has a close encounter with a blood-sucking Plasmavore. No wonder he's looking a little pale...



The Earth hangs in space: a gorgeous mass of green, white and blue. We zoom towards it, speeding like a meteorite, down through its atmosphere, down, down… until we plummet from the clouds and through the roof of a Cardiff residential building.

It's 8 August, 2006 and Freema Agyeman's bedside alarm clock is blaring (it's Murray Gold's *Westminster Bridge* theme, we hope). She peers at the display: 5.10am. Last time she'd looked, it was 12.28am. Ouch. Especially as this is Freema's first day alongside David Tennant on the set of *Doctor Who*. Yesterday, she did her first scenes as Martha Jones, but they were all Doctor-free. This, then, is the big one. The day when, inevitably, all eyes will focus on Freema and David, assessing the chemistry, how well they work together on set…

"THE **FIRST** THING I **THOUGHT** WAS 'DON'T BE **LATE** FOR **WORK**!'"

"What was my first thought this morning?" repeats Freema to **DWM**, chewing over the question as she dons Martha's white coat. "You mean, work-wise or personally?"

Well, the first thing you'd like to share with us…

She unleashes a slightly dirty, wholly infectious London Town guffaw. "The first thing I thought was, 'Don't be late for Wayne picking you up at six', because I arrived late yesterday. I'm not usually that tardy. I was only five minutes late today – I'm getting better! My mum says I'm like a cat – I can happily sleep til 12. But if there's something I really wanna do, I'm like, 'Zing! Wide awake!'"

That's exactly how Freema looks today: utterly switched on. If she's riddled with terror, then you'd be astonished to learn it. "Doing *Army of Ghosts* has helped me recognise a few faces on set," she buzzes. "Working on that episode was the *best* experience. I remember calling my mum on the way back from Cardiff and saying, 'This is exactly the sort of thing I'd love to do'."

Prophetic words, eh?

"My my," she nods. "Should've wished for world peace! So it's not daunting today at all. Director Charlie (Palmer) and I are both revelling in being new!"

Just as well, because there's a lot to be done. The *Who* crew's unit base is at the School of Sciences branch of the University of Glamorgan, which will be doubling as Royal Hope Hospital's interiors. Hold on to something sturdy: we're all going to the moon!

FLASHBACK TO A TONE MEETING AT *Upper Boat Studios on 24 July, 2006. The team is discussing how Martha Jones will look.*

"Sexy," says Russell. "She'll stay in the same clothes for a few episodes, the same way Rose did, because she's 'only going for one trip'..."

"Does she need to wear trousers?" wonders exec producer Julie Gardner.

"Not from what I've seen," says Russell.

"She's only five-foot-four," notes costume designer Louise Page. "She's tiny! She'll need to wear boots. And she'll need lots of them."

"She'll look beautiful," sums up producer Phil Collinson. "Of course!"

The best way to bond with your new leading lady? Carry her around for a bit. Everyone knows that. So then, here's the Doctor, deathly pale, ferrying an unconscious Martha Jones across Royal Hope's MRI Room like some kind of be-suited Frankenstein's Monster. David and Freema are already having a laugh, in between takes.

"This is the Paisley pallor," notes David, pointing at his face. "The irony is, I look like this before make-up every morning."

"Do we want to carry Freema *into* the room for this next take?" wonders First Assistant Director Gareth Williams.

"No, I'll walk and save David's arms," she laughs, then winks at Gareth. "It's okay, love, no need to be polite. David's not acting now – this is *real* pain!"

The fact that Freema's a mere scrap of a lass ("Externally maybe," she protests, "Internally, there's two people!") clearly makes David feel even worse when he's forced to curtail a couple of takes.

"I can't hold her at that angle," he warns. "She's going to fall. Sorry!"

"I had to have my hand in a very particular place," he tells us, out along the corridor, once the scene is safely in the bag. "She's light as a feather, but the grip was proving problematic. I don't think any damage was done, but it could have been a tragic start to our working relationship!"

Freema Agyeman as medical student Martha Jones (main) and as Adeola (inset).

A new blue suit for a new series!

He's offered coffee. "I won't, thanks," he grins, "because I'm already talking far too much. I'll turn into a gameshow host."

David has gone all-out to make Freema feel comfortable. He left a message of support at her hotel's reception, the night before she joined him in producer Phil Collinson's flat, to audition for the role of Martha. "It said something like, 'Sorry for the cloak and dagger stuff. Let's go and have a brilliant time tomorrow. Good luck!'," she warmly recalls. I had no reason to be nervous, because no-one was trying to put obstacles in my way. They were really supportive and I appreciated that. Funnily enough, I got that note on Valentine's Day. I'd come down to Cardiff from London and had a romantic dinner with the casting director, Andy Pryor!"

"I just knew that she hadn't known what she was auditioning for," says David, "and that must've felt like a bit of a shock. A bit overwhelming. We'd met before, obviously, while doing *Army of Ghosts*, so I just wanted to try and take the curse off a bit. Auditions are such fake things anyway, so I wanted to give her the best crack at it and try to make her feel more at home."

After all, you were the new boy once, eh?

"Exactly! This time last year, I was very much the new kid on the block. It's weird: it simultaneously feels like yesterday and a lifetime ago. I feel like I've got my feet under the table now, though."

Naturally, you must miss Billie?

"Sure," he nods, "It's interesting, because ►

ROYAL HOPE HOSPITAL PATIENT FILE

ANNE REID

DWM joins Anne in her *Smith and Jones* trailer...

Hello Anne! Going to offer us a nice cup of blood?
"Sorry, I'm afraid I've drunk it all."

You're sporting a nice dressing gown and slippers. Would you have personally chosen them?
"Well, I did personally choose them, but I wouldn't wear them. They're all right for my character, but not for me. My own slippers are great big things that look like sheep, which were sent to me for Christmas. They're very snug."

Florence Finnegan appears innocent, but is anything but. Is that fun to play?
"But that's what I'm like, really. A pussycat on the outside and absolutely horrible on the inside! It's absolute heaven – this is a lovely part. I've never played a blood-sucking old lady before. And particularly not through a bendy straw. I think it might catch on – kids running around, trying to suck each other's necks with bendy straws..."

Hopefully it's impossible to do!
"Yes, but mine has a special poison on the end which pierces the skin, like a snake. This is in my head, anyway – Russell T Davies doesn't know this!"

Is wearing night clothes on-set comfortable, or a pain?
"Oh no, it's fine. Very comfortable. At least I'm not wearing black leather, a big helmet and a Judoon head."

Do hospitals creep you out?
"I didn't think of it, to be honest. We've landed on the moon, so it's not like a regular hospital. We can't see Hammersmith out the window. And I'm not having treatment for anything. Salt deficiency that's it, and Mr Stoker only advises me to eat properly. I'm just sizing him up all the time, wondering how good his blood's going to be when I can get at it."

What do you make of David and Freema?
"He's the most wonderful Doctor Who and he's so nice to work with. So kind. Makes a huge difference. When you have a leading actor who's as genuinely nice as he is, it goes through the whole company, in my experience. I didn't realise he had a Scottish accent! I've chatted to Freema in make-up and she seems very sensible. I hope she'll have a wonderful time – it's a marvellous job for a young girl. She's great and seems to have slid seamlessly in. She looks very comfortable, like she's always been here."

Is Florence evil?
"Oh, through and through and through! I don't think she has many redeeming qualities – certainly not in this episode. You can't get much more evil than her – she just wants to everybody to die, if she's going to. She's a murderess, who's killed this horrid princess with blonde curls and pink cheeks, for some reason we're never told. Perhaps they were rowing over Florence's toyboy or something. She *does* have these lovely young men who go around in black leather."

Might drinking blood be good for you?
"I have no idea. I'm not going to try it. Some people faint at the sight of blood, so we were slightly worried about showing it. I'm not squeamish at all, although I don't like injections."

Is there anyone's blood you'd like to sample?
"It wasn't bad sampling David's, actually! I quite enjoyed it. I told my agent I couldn't wait to suck his blood. She told me I wasn't the only one! I didn't taste much of it, but it was thick, gloopy and tasted of blackberries..."

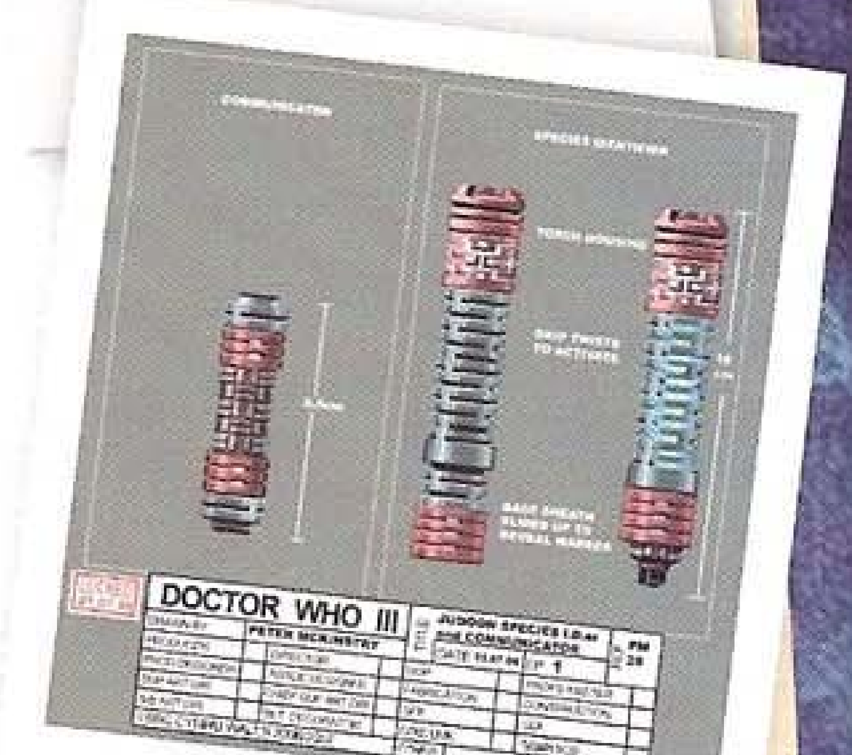
This is your second *Doctor Who* outing: you were in *The Curse of Fenric*, as Nurse Crane...
"I've never ever seen it. But I still get letters from people, so I must get it on DVD and watch it! Those were very different working conditions – we did it in Tunbridge Wells, where it was terribly, terribly cold. I certainly don't remember having a little trailer like this. There was snow on the ground. Sylvester McCoy was very nice and charming. I remember pushing him around in that wheelchair. Also, the bit when these little girls came in, wearing rubber suits. They were supposed to be frightening, but they weren't, very. I had to scream, be terrified and die. I must see that bit again! They certainly weren't as frightening as the Judoon. The captain is terrifying!"

If Florence somehow returned, would you reprise your role?
"Well, I wouldn't let anybody *else* do it. I would sue! Or at least suck Russell's blood out."

"YOU **CAN'T** GET MORE **EVIL** THAN HER – SHE JUST WANTS **EVERYBODY** TO **DIE**!"

THE JUDOON

Millennium FX's **Neill Gorton** talks us through the creation of the rhino-monsters



How specific was the script, about how the Judoon should look?

Neill: "It said it all, really. Soldier characters with heads like rhinos. You can't go too far wrong with that! It was great that they had to talk, as well. You just think to yourself, 'Okay then – a talking rhino head on a big bloke!'"

So was it then a case of looking at different rhinos?

"Yeah. Russell was very keen on them looking real. Same as when we did the cats for *New Earth*, we had to clarify whether he wanted them looking like actual animals, or aliens who resembled animals. Again, he wanted the actual animals.

The funny thing was, we sent Russell a design of our rhino with two horns and he came back saying he wanted a 'real rhino' with one horn. I e-mailed back with a photo of a rhino, saying, 'Actually Russell, they've got two!' He came back and said he'd get his coat!"

Was the word 'Sontarans' lurking in your brain during the design process?

"I find this whole Sontaran thing a bit hysterical. People on internet message boards accused us of trying to make them think the Judoon were Sontarans. As if we have time in meetings to talk about stuff like that! If you look at the Judoon's armour, apart from being black it bears no resemblance to Sontarans at all. Thing is, the script said you can't see into the helmet. When you try and fit a helmet over a big rhino head, you only have a few options! The helmet may look domed at the front, but from the side it's completely different. If anything, the outfit was based on Roman centurions, with the breast plate, leather trousers and skirt. Louise Page handled everything below the waist-band, while we did everything above, including the hands and arms."

What was the biggest challenge the Judoon presented?

"Time, as always. An all-singing, all-dancing animatronic head, alone, takes a lot of time. It's tough, turning something like that around in a few weeks. Luckily, I had animatronic guys Richard Darwin and Gustav Hoegen working for me – they blew me away with their Vogons on the movie of *The Hitchhiker's Guide to the Galaxy*."

How happy were you with the Judoon on-set?

"Very happy – they looked crazy! We were once again lucky to have Paul Kasey inside the Judoon Commander – he's a great performer and brings the whole thing to life. It was also helpful that the background Judoon performers were mostly people who'd played Cybermen. We also had choreographer Ailsa Berk back in, which was great."

So which animal's next for the *Who* treatment? How about a giraffe?

"I wouldn't put anything past Russell! He loves his animal characters, but it's all very clever. It means an audience can connect with them very quickly. He puts a lot of thought into what's recognisable and what's completely alien."

◀ I got so used to Bill being around. We were good mates and I still see her and speak to her every day. But obviously, she's no longer at work, so it's a different thing. I suppose familiar people can be a comfort zone in a way, so maybe it's good to shake those off. I don't know… I do miss Bill, but Freema's fantastic. She's slotting right in."

He's also a fan of Russell T Davies' *Smith and Jones* script. "It's mad, almost in real-time. It's got a really good energy to it and a slightly *different* energy, too – perhaps because it's from the point of view of a new character. It's told through Martha's eyes, in the way that *Rose* was told through Rose's eyes. It's a way of bringing someone new in, isn't it? We know what the Doctor is, so it's interesting to see it from a new point of view. You're starting again – you want to keep people on their toes and hopefully *Smith and Jones* will do that."

David is called back along the corridor, to take his marks. "Acting is always about moving on and having to form relationships with people very quickly," he adds, with Doctor-ish speed. "It would be difficult if Freema was a nightmare, but she couldn't be lovelier."

Russell claims that he, Phil and Julie had no magic formula with which to prepare Freema for the on-set experience. "We wished her well," he says, "shoved her into the madhouse and slammed the door! I'm so rarely on set that it's the one thing I wouldn't give her advice on. On-set-people are like twins who grow up in a dark cupboard, they develop their own language and rituals. And spores. I wouldn't pretend to understand! But seriously, you're sending her on to a set with David Tennant, who you just *know* will do everything to help and support her, so there were no worries."

BACK IN THAT TONE MEETING, *the team is discussing how being taken to the moon will affect Royal Hope Hospital, internally. Mike Kelly (check) from Any Effects wants to know how violent Russell wants the flinging-open of medical cupboards to be.*

"Violent's good," says Russell "I wanna see violent. The whole idea of this episode is to be real. Not stagey. Things smack and bang! This is a real smack-fest!"

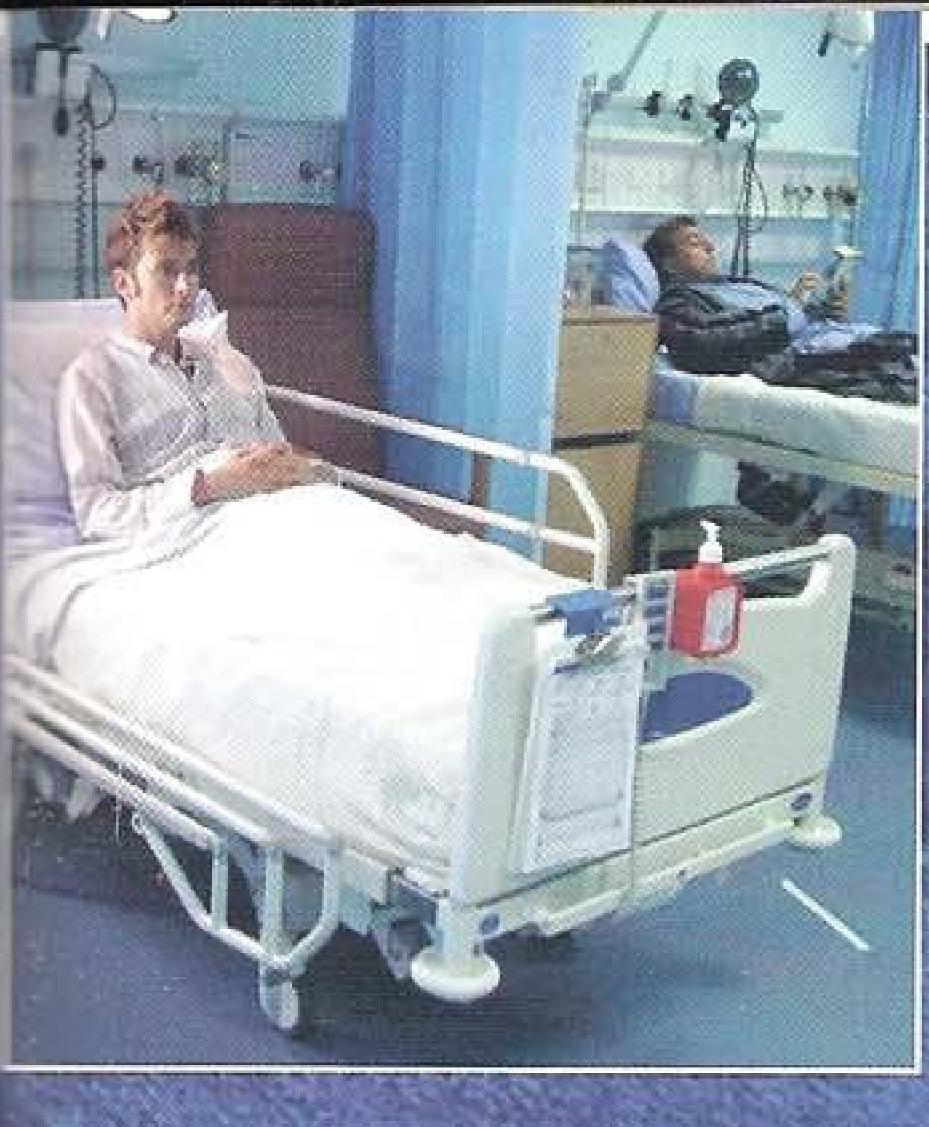
Russell's sixth espresso is confiscated.

In a move which is sure to endear her to classic *Doctor Who* fans, Freema has made a special effort to memorise all ten Doctors. She remembers seeing Jon Pertwee on the box, but needs a little help with the others. The Freema Agyeman System For Remembering Doctors™ is this: "Hurry To Pub, Because Da Beermats Make Me Excellent Tablecloths. The first letter of each word reminds you of each Doctor's surname. I was undecided

▲ Top right: 'Doctor John Smith' wakes up in Royal Hope Hospital.

▶ Far right: Mr Stoker discovers that one of his patients isn't all she seems...

"IT'S **MAD**, ALMOST IN **REAL TIME**… IT'S GOT A **REALLY GOOD** ENERGY!"



between Tablecloths and Trophies – but David's a trophy, obviously."

"'Da' is pushing it, surely," frowns David – possibly embittered by the implication that Freema needs to be reminded of *his* surname. He turns to Third Assistant Director Sarah Davies. "Can you remember them all, Sarah?"

"No," she admits. "Beyond Eccleston, I get stuck."

"That's rubbish," he says. "We may have to lose you."

Mere minutes later, David is back in the MRI Room, still sporting the Paisley pallor and doing what he calls, "I-can't-stand-up acting. You end up hyperventilating a bit."

He has to stagger across the room and deliberate between the red and blue wires, ultimately removing the red. He cuts one take short. "Oh dear, the blue one's come out," he hoots. "That's the universe destroyed, then!"

By take four, Phil Collinson has requested less intense lighting, mindful of broadcast stipulations concerning epileptic viewers. "Flickering light is a nightmare," he mutters.

Between takes, David wanders along the corridors in his pyjamas to inspect a simultaneous set-up: Mr Stoker's office. Grinning at Anne Reid, who plays plasma-purloining pensioner Florence Finnegan, he chirps, "How's it going in here? Have you sucked Mr Stoker's blood yet?"

"No, I don't actually do that on camera," smiles Anne, demurely.

"Ohhhh, that's a disappointment."

David heads back to concentrate on successfully removing the red wire, shortly before the next Stoker's Office scene is lensed. In this one, Florence enters the room, all sweetness and light, then is flanked by her two scary motorbike couriers.

"Come in like a Slab," Charles directs the couriers.

"But not too robotic," notes Phil, sitting next to Charles by the monitors.

"That's right," says the director. "Not like a robo-Slab."

"Charlie?" calls Anne. "I don't think I should look at the couriers at all. They're just my dogs."

Charles agrees, stresses the scene's "pace", then chuckles delightedly at Anne licking her lips during the takes. Incidentally, while the director declines to be formally interviewed by **DWM**, it's for the most benign reason: he's interview-shy. A shame, as he has clearly inherited his actor father Geoffrey Palmer's dry humour and keenly blags a copy of **DWM** every time we see him. (Though we've since heard that Mr Palmer has agreed to record a podcast commentary for his second *Doctor Who* episode *The Shakepeare Code*. "It took days of bribery!" Russell tells us.)

Surely the perviest creations to make Saturday night prime-time in years ("You haven't lived, boy!" booms Russell, in response to this allegation), the leather-fashioned couriers are played by Matt Doman and Mike Williams. The latter is especially pleased to be back in a *Doctor Who* monster outfit, following his turn as a Cyberman last year. "I'm a big fan," he grins, "but I'm trying to be professional and keep it under wraps. The helmet helps."

"I'm all padded up inside," grins Matt, "but I don't mind if I'm on *fire* – this is the best thing in the world!" ▶

FANTASTIC FACTS

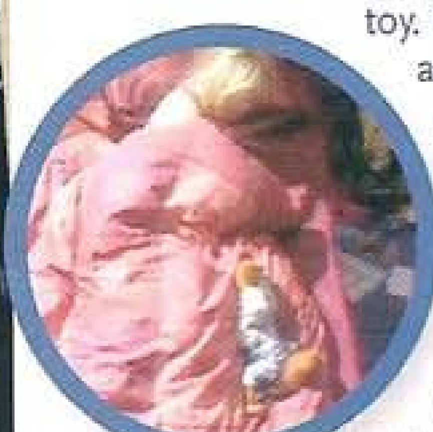
Still not sated with *Smith and Jones* info? Have some more!

✚ A four-minute action sequence, snipped from an early *Smith and Jones* draft, saw the Doctor and Martha escaping the Judoon by hijacking a window cleaner's cradle, zooming down the side of Royal Hope, with Judoon firing from above, the cradle-wires snapping, them falling, Martha clinging on to a wire... "It got very *Die Hard*," says Russell. "Thrilling, it was! Then (script editor) Simon Winstone pointed out the script was about four minutes too long. Ah, obvious cut. Leaps of joy from Phil. Damn it all, I loved that cradle. It was this year's lift! I'll come back to that, one day..."

✚ Vineeta Rishi (Julia) has a couple of previous *Doctor Who* connections – she's a regular in *The Last Detective* with Peter Davison, for one thing. More obscurely, she appeared in a North-East Local Group *Doctor Who* fan movie called *Hidden Face*. "It wasn't bad, actually," she reckons, "considering it had no budget."

✚ Russell never considered using Sontarans in this story, instead of the vaguely similar Judoon. "They just ended up a bit Sontaranish," he says. "Sontaranesque? Once you decide to helmet them, cos we could only have one animatronic head, then that was it. And the Slabs set the tone of this whole escapade – Slabs and Plasmavore and Judoon alike all originating from some sort of Heavy Leather Galaxy – so the dark colours helped. Though Sontarans were never black leather, were they? Doesn't bother me though. Some species look alike. Look how many different types of dog we've got!"

✚ Anne Reid wanted to play Florence with a German accent. "I said, basically, um... no," admits Russell. "I thought it might be playing up the vampire side too much – and would reveal her as a villain from her very first line. Fair enough, she said, and then we moved on to the important stuff, the gossip. But she was brilliant, and David got on with her a treat. That scene, where she's sucking his blood with a straw... must've been 500 takes cos they were both laughing so much."



✚ Kitsch set-dressing for female characters drives Russell mad. He was determined for Martha to come across as, "funky and sexy. I do think there's a problem on TV with cute, pink set-dressing for women. That's why we changed the colour of Rose's bedroom. The very first thing you see in the whole series is a cuddly toy on her bed! Hate that bloody toy. But those were early days, and teething troubles, with the whole crew getting to know each other. Wouldn't happen now. Maybe I'm wrong anyway! Don't get me started on television set dressing for the middle classes, complete with grand pianos. But you *will* be seeing Martha's flat, her proper home, in Episode 6..."

✚ Before being fooled into auditioning for Martha, Freema had previously tried out for three different *Doctor Who* roles. Namely, Sally Jacobs in *The Christmas Invasion* ("I watched that episode," she says, "recognised those lines and the part I failed to get, and was gutted!"), Esme the Preacher who was eventually deleted from *Rise of the Cybermen* and *The Age of Steel* ("A shame, as she was a kick-arse vigilante and I would've got to use a gun!") and of course *Army of Ghosts*' Adeola, the part she ultimately won.

The pair close their visors, in readiness for a take. Walking by, Freema reckons the couriers are "the stuff of nightmares. It's always more creepy when you can't see the faces and your brain has to do the rest."

Matt stomps his foot for Freema's benefit, waggling his gloved fingers in a 'jazz hands' stylee.

"Oh," she laughs. "That's not quite so scary now."

While they're stunt-doubled in scenes involving actual bike-riding, Matt and Mike do some sterling running in *Smith and Jones* – partly modeled on Robert Patrick's remorseless sprints in *Terminator 2*.

"It's very hard to do good running, on a TV budget," admits Russell. "The actors always have to run at a speed that allows for the movement of the camera. In other words, the world can be ending, and they jog. So I specifically wrote that sequence in to break the curse, then nagged and nagged poor Charlie. 'Make 'em run!' I said. And I think it works. It's the best running we've had so far."

Freema's no slouch either, as she charges out of Stoker's office with Florence's blood-curdling cry of "Kill her!" ringing in her ears. Instructed by Charles to slam Stoker's door behind her, Freema inadvertently locks First AD Gareth inside the room.

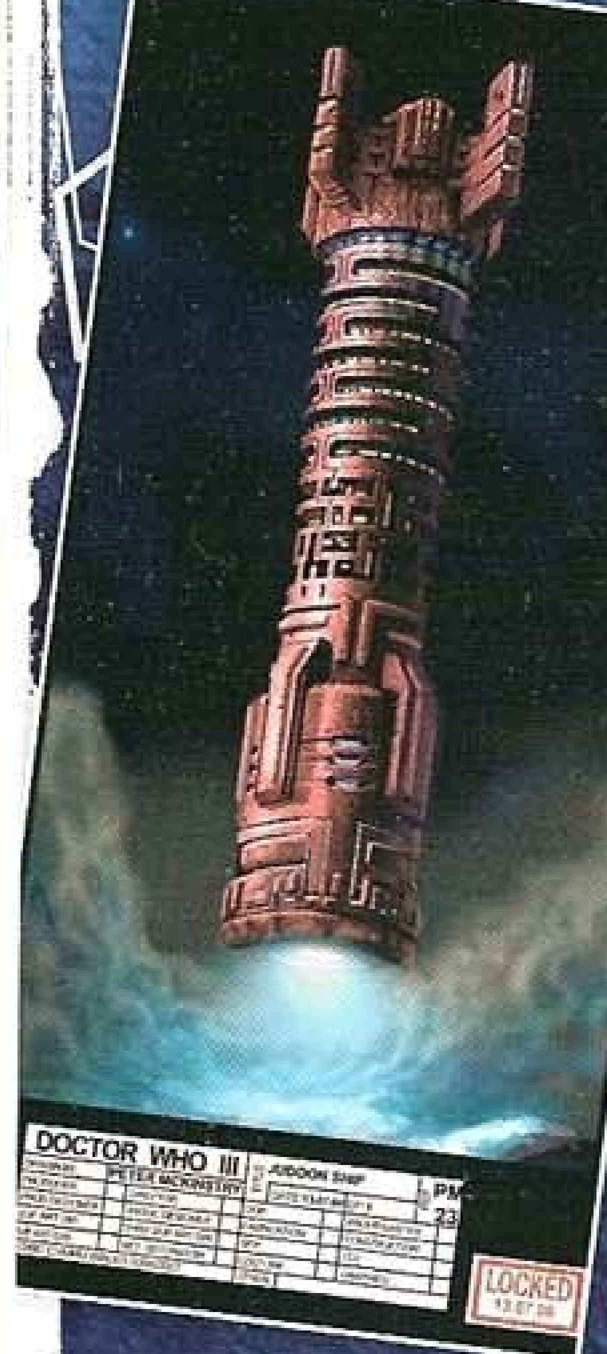
"Right," laughs Phil, slapping his hands together. "That's lunch!"

What with *Smith and Jones* being (a) *Doctor Who* and (b) a particularly wild tale, the guest actors are loving it.

Roy Marsden, who plays Stoker, is absolutely fascinated by the show. For 10 minutes or so, Roy interviews DWM about previous Doctors and *Who* history.

"David has a dynamic, energy, charm and a wonderfully quality of innocence," he praises, perched on a deckchair outside. "That's very attractive in a character. His energy drives the show. He's what I call an actor who really

"IT'S **HARD** TO DO GOOD **RUNNING** ON A TV BUDGET!"



▲ *Concept art for the Judoon's space rocket.*

Royal Hope Hospital
Accident & Emergency
Orthopaedic Outpatients
tal Clinic
Out

▶ *The Judoon get ready to make their entrance.*

CATCHING UP WITH THE JONESES

Meet Martha's Mater! Er, and Pater. And Siblings too...

TREVOR LAIRD

Plays: Clive Jones, Martha's dad.

Favourite pre-*Who* CV moment: "My first film, *Quadrophenia*, is still a favourite and so's *The Long Good Friday*. I also enjoyed being in *Doctor Who* first time around, as Frax in *The Trial of a Time Lord*."

Abiding memory from *Smith and Jones* shoot: "The family bust-up scene. All of us, sitting in the back of the pub, having a laugh. The first time we'd been together as a family."

On Freema: "She's great to work with. A really nice, natural girl."

Best thing about being in *Doctor Who*: "It really impresses my children. And they feel good, because it impresses their friends too!"

Favourite Clive line: "When Annalise walks off: 'I'm putting my foot down. This is me, putting my foot down!'"

Describe Clive in three words: "Can I have four? Square peg, round hole."

Freema on Trevor: "A real sweetheart and very funny. Great for spontaneous, light conversation – we can talk about anything from Bruce Willis to American jazz."

ADJOA ANDOH

Plays: Francine Jones, Martha's mum.

Favourite pre-*Who* CV moment: "Playing Condoleezza Rice at the National Theatre. A great part – I did lots of research. Especially on the hair!"

Abiding memory from *Smith and Jones* shoot: "Standing in the street and shouting a lot!"

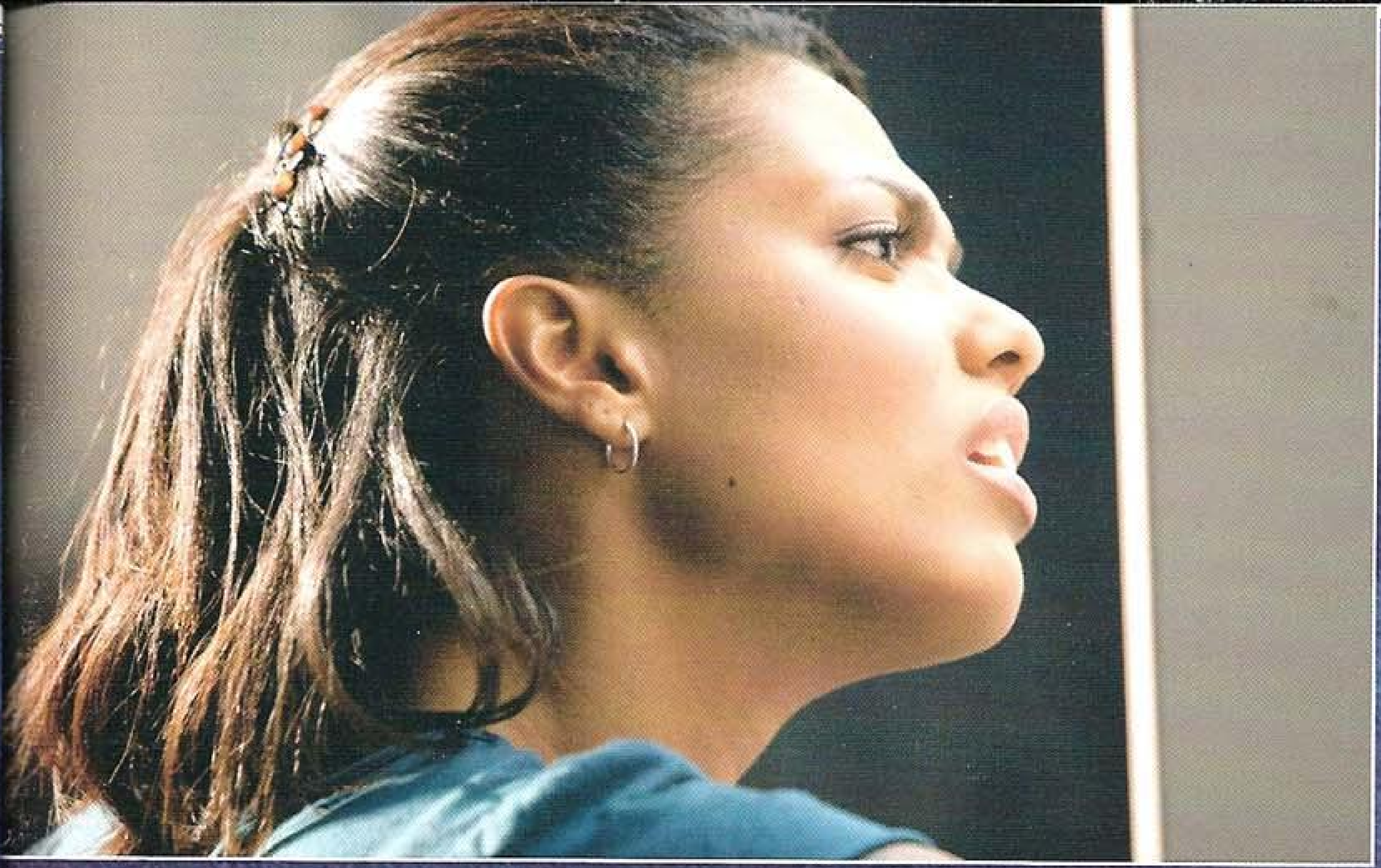
On Freema: "She's lovely and we laugh a lot. There's lots of African humour, knocking backwards and forwards."

Best thing about being in *Doctor Who*: "It's really happy show. And it gives me kudos at home, from my kids."

Favourite Francine line: "Yelling at Annalise: 'Oh, like you've been watching the news, you can't handle *Quizmania!*'"

Describe Francine in three words: "Driven. Family-loving. Emotional."

Freema on Adjoa: "You feel like she can teach you a lot. She's an amazingly experienced, accomplished actress, but also in terms of life. You want to tell her all your problems!"



hangs out the line, so everyone else can hang their washing on it."

On being Mr Stoker, Roy says, "I think it's important to play roles like this as real as possible, so that all the sci-fi stuff makes sense. It'd be very easy for the whole show to feel slightly inflated, with the actors being larger than life. Stoker's very funny, though. I went to a private Harley Street consultant the other day, and he swept into the room in exactly the same style! Interestingly, I couldn't make the first suggested appointment because I was filming here, but his secretary changed the date because this consultant fellow was a huge *Doctor Who* fan!"

Did Roy enjoy being exsanguinated by Anne?

"Well, in the first 20 years of my acting life, I spent all my time dying," he smiles. "I became one of the great 'die-ers' in the business! Then I had a whole period of grace for another two decades whereby I never died. And now, once again, at the fag-end of my career, I'm back to dying. Having your blood sucked out with a straw is truly bizarre. And yet the logic of it makes sense."

Ben Righton, who plays excitable student Morgenstern, on the other hand, is happy that his character makes it out alive. "We can't rule out Morgenstern spin-offs!" he beams. "He starts off as a schoolroom geek and by the end he's the thinking woman's crumpet."

When Ben was but a boy, *Doctor Who* numbered among three shows he was allowed to watch. "I lived for that, *Wogan* and *Dallas*. So this is one of my boxes ticked. Now I just need to be interviewed by Terry and get a part in the *Dallas* remake movie!

"My little nephew is addicted to *Doctor Who*," he adds. "He doesn't believe that David Tennant is an actor. He's fairly convinced I'm really going to the moon, too. I'm not sure whether to tell him or not. Maybe I'll wait til he finds out about Santa…"

Aww, look, poor actress Vineeta Rishi is crying! As DWM heads over to administer a hug, it transpires that she's playing Martha's soppy mate Julia and is a 'method weeper'.

"It's really difficult when you have to do it repeatedly, for all the different angles," she says. "You have to keep 'in the zone'. Which is a shame, because you keep getting people coming up to you going, 'Are you all right?'"

Julia's not the strongest of heroic role models, is she?

"No, she's not, although you never know how you'd react in this kind of situation. I mean, who expects to be taken to the moon? Julia doesn't handle things very well – she basically breaks down. But she's friends with Martha, so she can't be that bad. She does make up for her weeping, though, thanks to a change made to the end of the script. Originally she was just unconscious – then it was changed to her helping people out of the ward. I'm very glad!"

We find a walking enigma among the supporting cast. His name is Gordon Styles and he is portraying Male Patient # 4. A senior citizen, Gordon claims to have appeared in a Second Doctor serial, circa 1967 or 68. Gordon recalls, "running through corridors and being scared to death," which sounds just about right, although his name doesn't appear on existing records. How queer.

David's fascinated by Gordon's story. "I was debating with someone who had the longest gap between appearances," he says, "and Pauline Collins just pips Margaret John. But Gordon seems to beat them all!"

Gordon is similarly fascinated by David. "He's always on the move! He's like a whippet. I'm not into science-fiction, though. I like a good, real story with real people."

BACK IN THAT TONE MEETING, *the scene under discussion is Martha frantically saving the Doctor's life.* ►

▲ *New girl Martha Jones has her eyes opened to the Doctor's world...*

▼ *Florence Finnegan (Anne Reid) is not as innocent as she makes out...*

ROYAL HOPE HOSPITAL PATIENT FILE

REGGIE YATES

Plays: Leo Jones, Martha's brother.

Favourite pre-*Who* CV moment: "Oh man! I did *Desmond's* when I was seven. It made me determined to act more – I was a fan of the show and couldn't believe it. They all gave me sweets, too!"

Abiding memory from *Smith and Jones* shoot: "The fear of the first scene. It's such a big show – my parents and their parents have watched it. You don't wanna be the one rubbish character in its history!"

On Freema: "She's all right. She smells a bit funny, like cooked food. Boiled plantain, mainly… No, she's *lovely*. And she has the same birthday as my actual sister. Spooky!"

Best thing about being in *Doctor Who*: "Knowing that my little sisters will suddenly think I'm really cool, because they love it."

Favourite Leo line: "Honestly, I couldn't tell you – it's a blur. I don't even know what I'm saying on-set today!"

Describe Leo in three words: "Young. Naïve. Honest."

Freema on Reggie: "Funny, real and interesting. He's one of those people you meet that you feel like you've known a long time. I'd say he reminds me of me, but he doesn't: he's better than me!"

GUGU MBATHA-RAW

Plays: Letitia 'Tish' Jones, Martha's sister.

Favourite pre-*Who* CV moment: "I really enjoyed *Spooks* and also played Juliet in *Romeo & Juliet*, at Manchester's Royal Exchange Theatre."

Abiding memory from *Smith and Jones* shoot: "Being incredibly over-excited. I got hyper in the TARDIS!"

On Freema: "It'd sound so cheesy to say she's like a sister, but she's lovely and a real, real giggle."

Best thing about being in *Doctor Who*: "The scripts. And everyone being so excited, when they hear you're in it!"

Favourite Tish line: "When someone says I've got a nice perfume on, and asks what it is. I say, 'Soap!'"

Describe Tish in three words: "Flirtatious. Ambitious. Hmmm, I feel like I should find a redeeming quality. Loyal."

Freema on Gugu: "She's older than me in this, but in real life I'm older, and I do just wanna give her a cuddle! She's genuinely happy and smiley. She's enjoying this – a great vibe to have around."

DUB BE GOOD TO ME

Ever wondered how much work goes into how *Doctor Who* actually *sounds*? Wonder no more...

NINE O'CLOCK ON A February morning, and it's snowing in Cardiff. Airports have been closed, train services cancelled, schools shut, and some households are without power. 'People who must travel,' says the ever-vigilant BBC News website, 'are advised to take warm clothes, food, water, a torch, and a spade.' Armed with all five, I arrive, cold and damp, at BBC Wales HQ. "You made it through the blizzard!" marvels Russell T Davies, lead writer and executive producer. "Welcome to D-Day..."

I've never been to a dub before. This is my first dub. I'm a dub debutant, and I'm not sure what to expect. But Russell knows: "Brand new *Doctor Who*," he enthuses. "What a laugh!" I leave my spade in the foyer (I was getting funny looks), and follow Russell, his fellow exec' Julie Gardner, and producer Phil Collinson down, down, down into the depths of BBC Wales. This will be the first time that any of them have watched *Smith and Jones* with finished visuals, effects, grading, and Murray Gold's score. "Before now," says Russell, "we've had to watch it with no music, or with stock tracks from movies laid over it."

In the dub theatre, I'm introduced to director Charles Palmer, and sound mixer Tim Ricketts ("Ricketty Tim, we call him!"), the unsung hero of *Doctor Who*. This is where he lives, I think. There are no windows. We could be miles underground. But there are leather sofas, chocolate croissants, a big screen on the wall ("like the cinema," Russell grins, "although more cramped, and Welsh"), and a desk sporting as many knobs, dials, and switches as your average TARDIS console.

"WE GET INTO OUR THREE-YEAR FIGHT BETWEEN **MUSIC** AND **SOUND-EFFECTS**!"

"The sounds of each episode," explains Russell, "exist on separate tracks – one track music, one track footsteps, one track crowd noise, one track sonic screwdriver, and so on. God knows how many different tracks there are. It's Tim's job to mix all of the tracks, to decide how loud and how prominent each track should be. I've worked with dozens of award-winning sound mixers over the years, and Tim is absolutely the best. He creates so much of the show's atmosphere. The groan of the TARDIS interior, the Cybermen's march – he got tickets off Kylie Minogue when she used that sound in her concert! – and the level of the Judoon's yomping... that all belongs to Tim."

WE SETTLE INTO THE SOFAS, AND watch *Smith and Jones*. "That was glorious," cheers Russell, as the credits roll. "I could give you all a genetic transfer!"

"That last scene," exclaims Julie, "is so moving."

"'Your spaceship's made of wood?!'" Charles grins. "I love that line."

But there are notes. There are always notes. "I hate Martha's ringtone," complains Russell. "It's too fancy. Can't we just have a 'ring ring'?"

"The static electricity charges," says Julie, "I find a little bit too science-fiction. More organic, please. They're too much."

"When Florence says, 'Kill them,'" Phil points out, "it's muffled."

Tim shrugs. "She's talking with her mouth full."

"Too slow," says Julie, with regards to the scene of the Doctor and Martha running from the Slabs. "It should be the best running sequence ever."

"We need to pick up the rhythm," agrees Charles.

Russell is worried that Murray's music for the chase is too leisurely. "We need a drum," he muses.

A major talking point is the Judoon spaceships. "Dear God, Tim," exclaims Julie, "what were you doing to us there? How loud were they?"

Russell: "Ignoring the fact that they're in supposedly silent space! They're using – erm – Vacuum Resonance Broadcast engines, didn't you know?"

"We'll get into our usual fight," says Julie, "between music and sound effects. The three-year fight."

"Louder! Louder!" cheers Phil, munching on a croissant. "Can you push the music? I want you to burst my eardrums. Sound effects and music fighting – brilliant!"

Russell nods. "Try channel-hopping on a Saturday night. We're a drama competing with the sheer noise of light entertainment shows. We've got to match them. Audiences will stay with the louder show."

Tim: "When the Doctor kisses Martha, does the music comes in a bit late? The strings should come in as their lips touch."

Russell: "When the Judoon fire at the Doctor and Martha, could we have a charging up noise? They take a lucky three seconds to fire! Well, that noise would explain it to me."

What about the camera shake added to the shots of the spaceships leaving the Moon? "It's terrible," insists Russell. "It's ruining them."

Charles spent ages on those shakes. "It helps the scale of it," he argues.

"It *ruins* the scale of it," replies Russell. A dub, it seems, is no places to mince your words. "You worked on that camera shake for hours, I know. But do you know what? You were wrong."

▲ *The Judoon get ready for some top-sounding yomping...*

▼ *What does blood being sucked through a straw sound like...?*

"Fair enough," smiles the director, graciously. (Russell changes his mind a few days later, knowing how hard Charles worked on the scene. He's a softy, really.)

"When the hospital reappears," says Julie, "we want to lose the reaction shot of the crowd, I think."

Russell concurs. "We stay on the extras a second too long."

"It's not the best shot, is it?" says Charles. "Should we curtail it?"

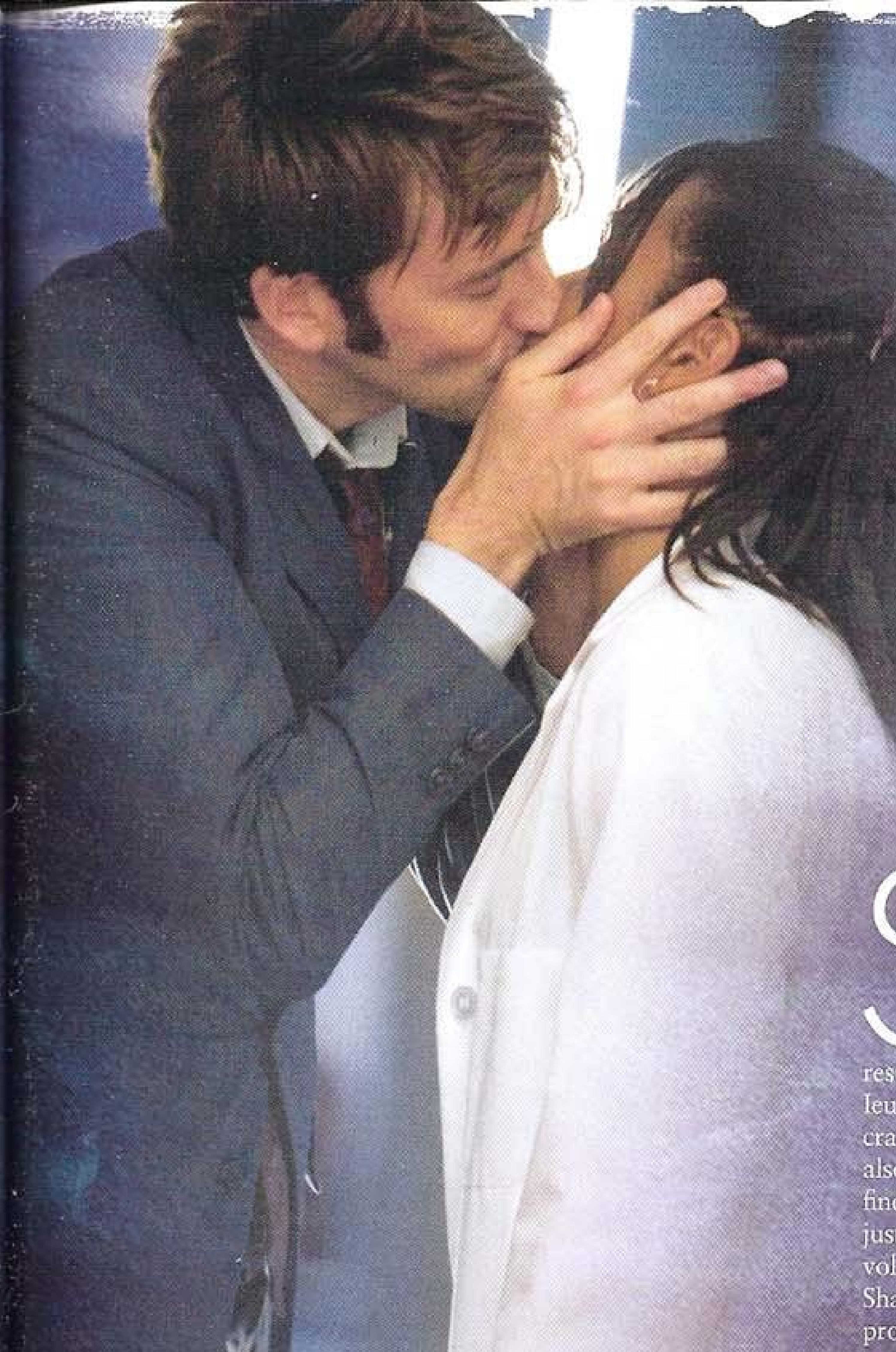
Russell is unsure about the closing shot of the Doctor and Martha shaking hands across the TARDIS console. "It goes on a bit. It's a bit staged."

"*Nooo!*" protest Julie and Phil. They adore that shot.

"Okay, fine," shrugs Russell, holding up his hands, "keep it."

As we venture back up to ground level, stopping off in the foyer to collect our shovels, Russell tells me that he "absolutely loved" the – very almost – complete *Smith and Jones*. "Lots of things were a surprise," he admits. "I didn't know that the Judoon were going to make that hup-two-three-four yomping noise! But the sound really knits everything together, doesn't it? The whole episode has been a bit dislocated up to this point, and finally it's all become a cohesive whole."

BENJAMIN COOK



"It's worth noting here," says Russell, "that amongst these space rhinos, this is the climax of the episode: a woman bringing a man back to life. It comes back to that keynote reality."

"Do we need a double for Freema's hands?" wonders Phil. "She needs to look like she knows what she's doing."

"She shouldn't look too professional, either," notes Russell. "She should be absolutely desperate."

"But to do that," says Phil, "she needs to know what she's doing. Can we get Freema together with some advisers and a dummy?"

Sitting in a corridor on-set, is a dummy wearing the top half of the Doctor's new blue suit. It looks for all the world like a blond Alan Partridge. Freema has been shown how to resuscitate it, by a medical carer named Ieuan, who grimly notes, "We often crack people's ribs in the process." She also learns how to use a stethoscope to find a heartbeat, which turns out to be just below the left nipple of very willing volunteer/stand-by prop man Phil Shallard. Does she feel medically proficient now?

"THE DOCTOR'S **'DEATH'** IS TO PUSH **MARTHA** AS **FAR** AS SHE CAN **GO**..."

"I felt a bit doctor-y, the moment I put the coat on!" she smiles. "But it's great to have trained people to provide the fine medical detail. It makes me feel more confident, because what I'm doing is authentic. This scene can't be glossed over: it's a really big deal. If it wasn't for Martha, the Doctor would expire. So it's got to look like she's working really hard and is panicked and pained, with this man dying in front of her. She's a medical student, so maybe she's never had this real-life pressure."

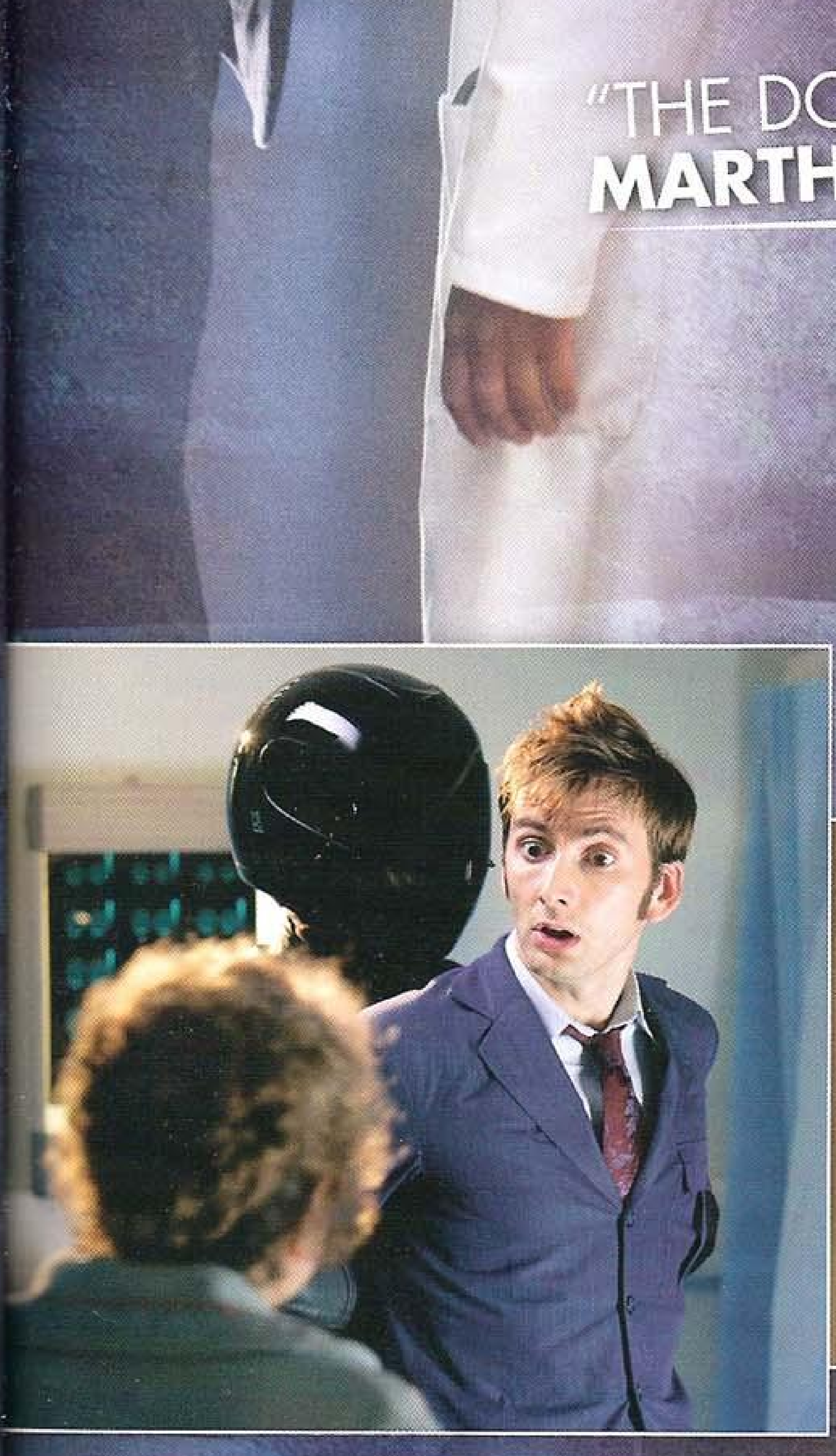
As close-ups are filmed of Freema battling to save Alan Partridge's life, she does indeed go for it, hammer and tongs. The dummy gets a right old battering – especially when Charles and Phil both request "even harder heart thumps."

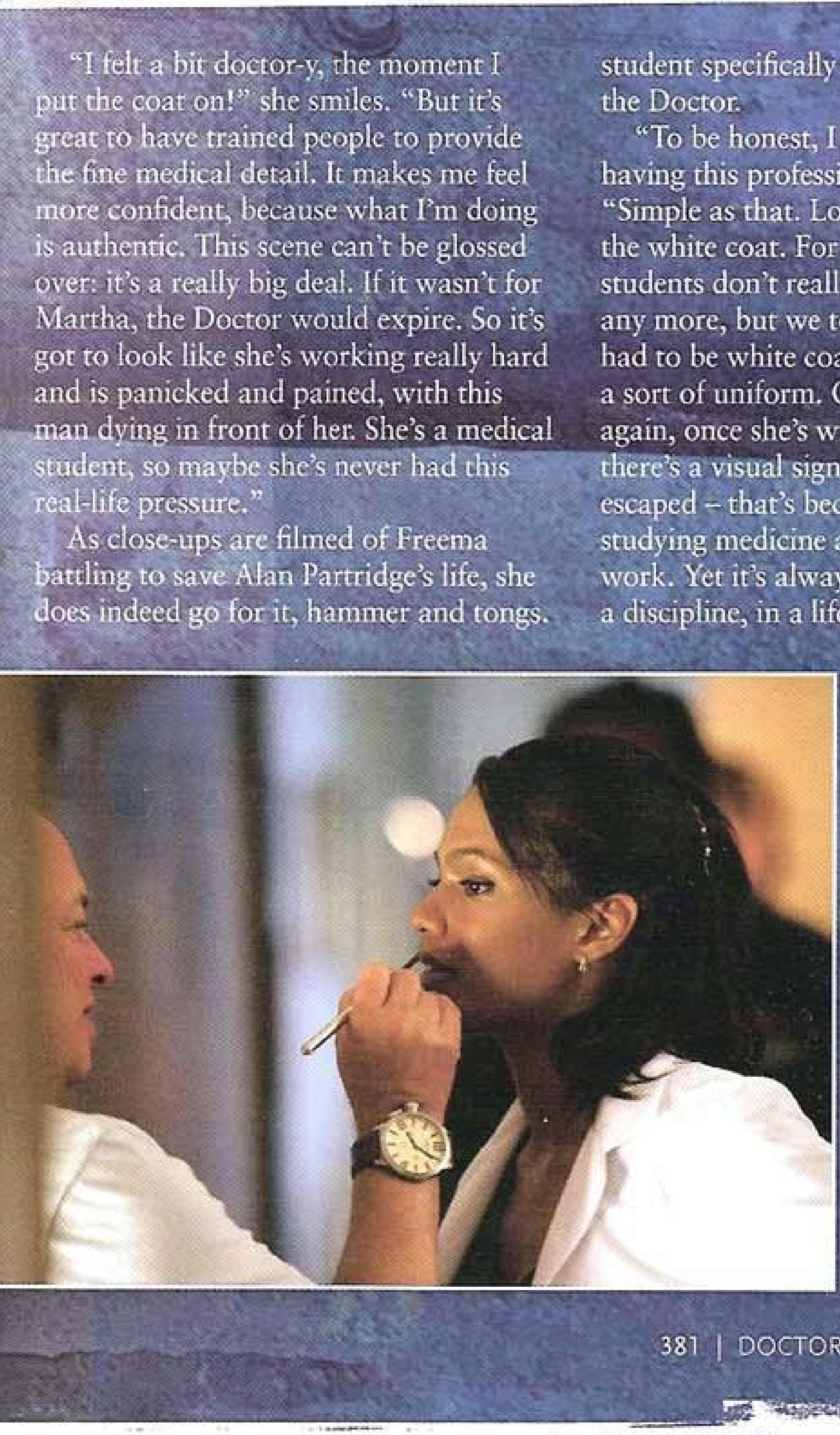
"The Doctor's death is just to push Martha as far as she can go," says Russell. "It's a Martha moment, as opposed to a Doctor moment. Let's face it, he's not going to die in Episode 1, is he? But having made her a medical student, it then makes sense to push all those buttons, and to have her doing what she does best. The Doctor's an expert in Judoon and Plasmavores and mono-magnetic pulses, but when it comes to saving lives, Martha's every bit as clever and as vital as him. So her backstory isn't just passive information, it becomes part of the plot. It shows how terrifying events are, when the Doctor's out of the picture – a theme we'll keep coming back to in this series..."

Another thought strikes him. "I think, for a new audience in particular, regeneration can create the false assumption that the Doctor is invulnerable. But he can die! If Florence kills that body, nice and quickly... and bear in mind, the Doctor's desperate to make her think that he's human, he *can't* regenerate in front of her or she'd know that something's up. So Martha and the audience get to see that he's in danger, and needs help, just like everyone else."

While it's an important scene, Russell denies having made Martha a medical student specifically so she could resurrect the Doctor.

"To be honest, I just thought of her having this profession," he shrugs. "Simple as that. Loved the image of the white coat. For all I know, medical students don't really wear white coats any more, but we told Louise Page – it had to be white coats! So she's wearing a sort of uniform. One she never wears again, once she's with the Doctor, so there's a visual sign that she's sort of escaped – that's because I think of studying medicine as being very hard work. Yet it's always there, as a training, a discipline, in a life which is going to ►





▲ Main picture: Episode 1 of a new series – the Doctor snogs his companion. It's a new tradition.

◄ Far left: The Doctor is restrained by a Slab...

◄ Near left: Even trainee Doctors need their make-up applied correctly...

▲ *"Run!!" Better get used to it Martha...*

►*Freema gets to the end of her first adventure – and she's still smiling, thank goodness!*

▼ *Art department sketches for the Judoon's weaponry.*

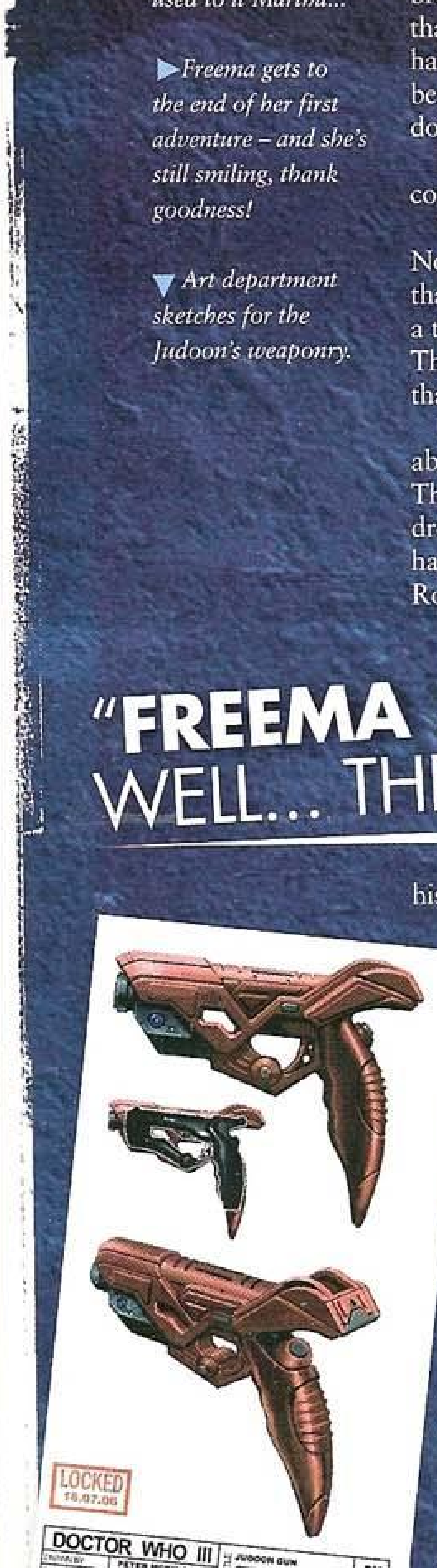
give her more than a few bumps and bruises. It's only after I'd thought of it, that I start to make connections – the oh-ha-ha I'm-a-Doctor connection is almost best avoided, it's so obvious. We really don't say it too often!"

Is a Doctor/companion snog now compulsory in every opening episode?

"While I have breath in my bones! No, I just thought it would be a laugh, that's all! I bet that gets a headline in a tabloid near transmission. It's Series Three: those headlines will do nicely, thank you very much!"

Back on-set, David and Freema are about to perform that self-same smooch. They're in a corridor which has been dressed to look wrecked. Strip lights hang from the ceiling, loose and vertical. Roy Marsden walks into one, bumping his head. "Comedy," he chuckles.

"FREEMA AND DAVID GET ON REALLY WELL... THERE'S CHEMISTRY ALREADY!"



To amuse the crew during rehearsal, Freema performs an exaggerated swoon, falling back into David's arms. Now there's trust.

It's late afternoon and snacks are being offered to maintain energy levels.

"What's that one?" asks David, pointing at a sandwich on a tray. It's pepperoni.

"That's what I hoped it was," he says, grinning mischievously.

"Ready to give Freema a nice kiss, David?" laughs Gareth Williams. "Can we have two garlic sandwiches, please?"

The last scene captured on Freema's First Day sees Martha and the Doctor at a nurse's station. It's long and dialogue-intensive – especially for David, who has to deliver exposition at break-neck speed.

When Russell writes lines like "Judoon platoon upon the moon", included in this scene, does he rub hands gleefully at the thought of David wrapping his nimble voice-box around them?

"Honestly, you might not believe it, but I'm not thinking of David when I'm writing that stuff, I'm thinking of the Doctor. Honestly! I like how he plays with words while his mind is thinking of something else, and fast. He's working out the Judoon's actions, trying to find the hidden alien, kicking himself for leaving the TARDIS on Earth, trying to save his own skin, and undoubtedly trying to impress Martha, all at the same time, so his mouth comes out with gibberish. I love that."

"There's still a little too much Freema in frame," says Charles.

"Sorry," she laughs. "I just can't help myself. I see a lens and I'm right there."

At the end of one take, as the pair run out of the station, Freema gets entangled on an IV drip stand, which clatters to the ground. You feel for her, as simple mistakes like this must feel magnified on your first day, but she laughs and remains undaunted. One swift pick-up later, the shot is complete. David celebrates by leaping onto the nurse's station – God knows where he's found that last spurt of energy – and giving Freema a hug.

Doctor Who's new companion sits in a long corridor outside, reflecting on her day. How does she feel?

"Still pumped with adrenaline. Tired but buzzing. I know that when I get home I'm going to crash, but it's already been amazing. David's as level-headed and generous an actor as I, or anybody, could have the fortune of working with.

"Straight away, I was a little bit in awe," she confesses. "I'm glad that we did a few scenes without him yesterday, to give me a chance to be calm on set. Having said that, there *was* a moment today, when I looked at him and had to do a double-take. He's amazing. He's so good at what he does: a quality actor. Being in a scene with him, I find myself watching him like a viewer, then remembering that I actually have to interact with him and say lines!"

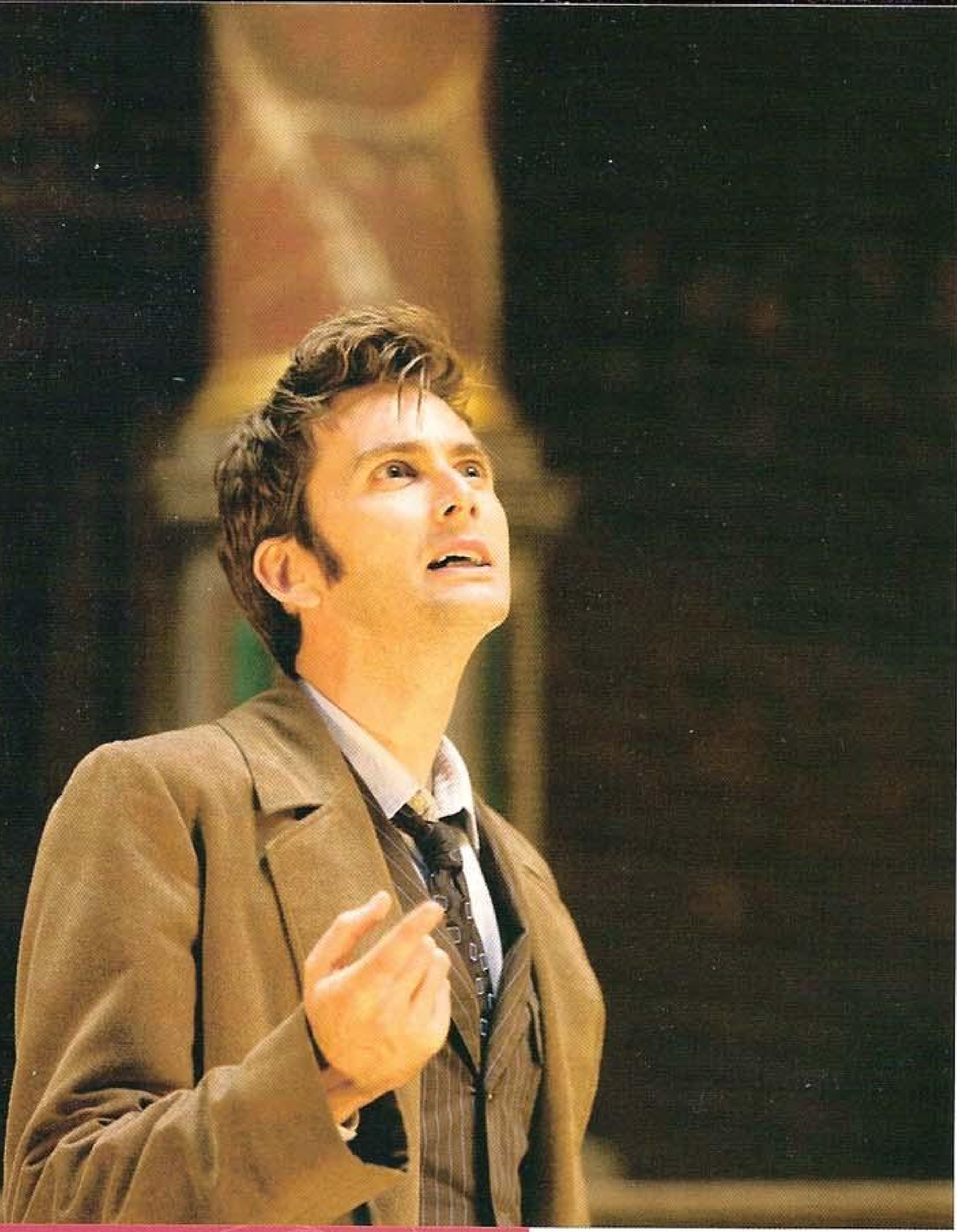
"As the Doctor and companion roles are so important, you hope it won't take very long for them to bond as actors," says a delighted Phil. "It makes your life so much easier! So I'm amazed at how quickly Freema has settled in. We've worked hard to make this a comfortable place to come, and she's responded to that. She and David get on really well already and there seems to be a lot of chemistry there, so I'm thrilled. I'm also pleased that I've not had to fish her out of any nightclubs in the middle of the night, drunk," he jokes. "As yet!"

Russell describes Freema's enthusiasm as, "a breath of fresh air. It's good for the show, it's good for the fiction of it, it's fun. People seem to worry over going from Billie to Freema, in the way that modern *Doctor Who* seems, for certain people, to be simply a source of constant worry and nothing more. But I remember, when I was young, going from Jo to Sarah Jane, from Sarah to Leela – I loved it! It always felt like the show was moving on, in leaps and bounds. We were lucky with Freema, in that she came on to our radar almost by chance. Even then, the audition process was exhausting. But she just had the right energy, that optimism and determination and sense of humour that sums up everything that *Doctor Who* is trying to achieve."

Not bad for a young lady two days into her new job, eh? So how well does Freema Agyeman think she did today?

"From my perspective it was great, but I'm biased!" she grins. "Nah, you just hope that you've done the best you can. I'm happy!"

She heads off along the corridor, *that* laugh bouncing around the walls...



DOCTOR · WHO

BROADCAST
Saturday 7 April, BBC One

WRITER
Gareth Roberts

DIRECTOR
Charles Palmer

STARRING
David Tennant, Freema Agyeman, Dean Lennox Kelly, Christina Cole, Amanda Lawrence, Linda Clark, Jalaal Hartley, David Westhead

IN A NUTSHELL
Martha's first trip in the TARDIS takes her to Elizabethan England – and an audience with the one and only William Shakespeare! But someone is plotting to sabotage the Bard's latest work. When the Master of the Revels is horribly murdered, the Doctor suspects witchcraft...

But black magic isn't real... is it? Double, double, toil and trouble...

QUOTE, UNQUOTE
THE DOCTOR: There's something I'm missing, Martha. Something really close, staring me right in the face, and I can't see it.

TV PREVIEW

EPISODE 2:

THE SHAKESPEARE CODE

"I'M A BIG FAN OF SHAKESPEARE," Gareth Roberts enthuses, "but I'm afraid I spit on Dan Brown! The episode title is playful, and that's as far as the Brown connection goes. I hate conspiracy theories. Right from the off, the inspiration for *The Shakespeare Code* was words – the power of writing to stir people, change their perspective, perhaps change the world..."

Although Gareth scripted the recent *Sarah Jane Adventures* special, *Invasion of the Bane*, *The Shakespeare Code* is his first contribution to actual, proper *Doctor Who* on the telly – and blimey, it's about time! With Christmas 2005's interactive episode, *Attack of the Graske*, and last year's 'Tardisodes' to his credit, as well as novels, audio dramas, and, of course, **DWM** comic strips, Gareth isn't exactly a *Doctor Who* virgin ("I've been watching it since 1972," he points out, "and criticising it since 1973!"), and *The Shakespeare Code* bears the kind of exuberance, dynamism, and relentless energy that comes with knowing that you're finally writing the script that you've spent three-and-a-half decades itching to write. And it's brilliant.

Following *The Unquiet Dead* back in 2005, and *Tooth and Claw* and *The Girl in the Fireplace* in 2006, *The Shakespeare Code* is what showrunner Russell T Davies describes as the 'celebrity historical.' Ex-*Shameless* star Dean Lennox Kelly is this historical's celebrity catch, and offers a surprisingly restrained but powerful performance as the Bard. "I like that he's very still, and very cool," states Gareth, "and effortlessly sexy. It makes a nice contrast with the Doctor, who's always running and talking, and doesn't realise that he might be attractive to people – not even Martha. And it's great fun to see how Shakespeare interacts with the Doctor. They're both geniuses – it felt like writing a 'two Doctors' story sometimes..."

Tudor London provides a stunning backdrop for the action. "We took a couple of historical liberties," explains Gareth, "but I think it's okay to alter things slightly if it helps your story."

How did Gareth approach writing his first fully-fledged TV episode of *Doctor Who*? "I guess I just... did it. In fact I can't remember. I'm hopeless, aren't I? Verity Lambert can reel off what happened on the set of *The Rescue* 40-odd years ago, and here's me in a fog about last May..."

The script boasts some deliciously witty exchanges between the three lead characters; take the Doctor's banter with Will, or his response to Martha's fears of changing history by, for instance, stepping on a butterfly or killing her grandfather.

The crew spent several days filming in and around the modern reconstruction of the Globe Theatre on London's Bankside, and the visual effects team has recreated the look and feel of London's streets from 400-odd years ago with filming in Coventry and Warwick. The finished effect will – and it's a **DWM** guarantee this! – blow you away. "The script had an epic quality from the first draft," says Gareth, "and the production's done me proud. Director Charles Palmer is my new god!"

Gareth's not wrong – *The Shakespeare Code* is, even by the standards the new series has set so far, *huge*. Sets, locations, CGI and prosthetics combine from the very first moment to provide something really special – and just when you think it can't get any bigger...

BENJAMIN COOK

Script Doctors

"Visually it's set in the same universe as The Satan Pit... grimy and sweaty!"

Chris Chibnall

INTERVIEW BY
DAVID DARLINGTON

Okay, I'm a *Doctor Who* fan – I'm an expert at seeing patterns that aren't there. But it does seem to me that there's a pattern emerging with the new writers who've been brought onto *Doctor Who* this year – they all seem to have a lot of theatre experience and to have moved sideways into telly. The problem is, I can't work out if there's any real significance to that – and anyway, as Chris Chibnall points out straight away, "There is no such a thing as a 'standard' writing career" anyway...

Chris Chibnall: Even if you do a degree in scriptwriting, you're still going to spend years earning money elsewhere before you end up writing full time.

I spent pretty much all of my twenties doing a variety of jobs, and it was when I was about 30 that I got the first paid writing job. But throughout my twenties I was doing all these different jobs and writing at evenings and weekends. It's a test of how much you want to do it – you're devoting a lot of time to it when you could be out, having a social life.

When you say you spent a lot of your spare time writing, what sort of things were you working on?

Theatre work. My first 'play' was a 45-minute piece I wrote when I was eighteen. I submitted it as part of Contact Theatre in Manchester, who ran a young playwrights festival in 1988. That was the first time I'd been in a rehearsal room with actors and a director, and once you've been in a rehearsal room, you're infected forever! There's something addictive about it.

Was that because it was your words they were working with, or was it just exciting to be there?

I liked being there anyway. I always thought maybe I would be a theatre director – though I went through my teens thinking I might be a journalist, because I did a lot of writing. Fanzine articles, stuff like that.

We understand you were quite an active *Doctor Who* fan, in a former life. What appealed to you about *Doctor Who*, as a child, that you got involved as an active 'participant' rather than just a viewer?

Well, it was just the show I most loved on TV. My first memory is, literally, of *Doctor Who*, of *The Sea Devils*, and I can't have been more than two or three when that was on. The show kind of 'got into' me – and I see it now, with my son, who'll be four this year. I see it taking him over in the most fantastic beautiful way, firing his imagination. So I always followed it, bought the **Doctor Who Weekly** comic [which eventually became the **DWM** you now hold in your hand] and when *Doctor Who* was taken off-air in 1985, I was like, 'Where do I get my fix? Eighteen months – that's forever!' I started going to these local group meetings which were extraordinary... 40 people sitting in a darkened hotel room watching a really flickery copy of *The Celestial Toymaker* Episode 4. But because there were so few videos back then, it was incredible to see all those things you'd only seen pictures of in that old 1973 *Radio Times* Tenth Anniversary Special. Between about 1985 and 1988 I was part of all that – but when I went to college in London to do drama, I fell out of it, and drama and theatre took over. Looking back now, I can trace the pattern, the love of drama and of television that *Doctor Who* gave me. *Doctor Who* came first, then a love of television, which then spreads into all the other things you watch. I did a BA in Drama and English, at St Mary's College in Twickenham. It was a great course, brilliantly taught, and I met a lot of very good friends, and after that, there was no going back in terms of the sphere in which I wanted to work.

It took you a few years to take it anywhere, though...

I worked for Sky for a while, logging tapes of Italian football matches into their computer system. It was a million miles from where I'd been – suddenly I'm a football archivist at Sky, where a year previously I'd been at a pub theatre in Richmond playing the lead in Martin Sherman's *Bent*! It was a career in the old-fashioned meaning of the word, meaning 'to go all over the place'. I did that for about two years, but I'd graduated from college thinking I was going to work in theatre or whatever, and ended up doing a job about football. I was working in TV, but it was completely the wrong bit, which is almost worst than not being there at all – how would I ever get from working there to working in, say, drama at the BBC, which is what I wanted?

It sounds kind of like being 'typecast'...

Very much. So I did an MA in Theatre & Film at Sheffield University for a year, which was great – again, I met a lot of good people, and living in Sheffield was brilliant, it's an amazing place to be a student. After this I got a job at DGM productions, who specialised in touring theatre shows such as compilation musicals. So you'd do a 60s show called *Twist and Shout*, which would have a threadbare script, and a brilliant band, and 40 songs from the 1960s. There was always a story in there – just about! It's easy to be cynical, but you put that show on stage, with a couple of old pros who knew stagecraft, and every night it got a standing ovation. To tailor a show for a mainstream audience who are going to be paying 25 quid, you've really got to hit the mark. I stayed two or three years there, and we did a couple of those – and I wrote the script for a 1950s one called, *Tutti Frutti*... and it was awful!

You were given a bunch of songs and told to string them together...?

Yes, basically! It played Edinburgh, and the review – a damning review, which I still have framed – said 'The cast perform the script like it was written in capital letters – as it probably was.' And I thought: bang to rights! You can never get angry about a review like that, you can't think you've been misrepresented, you just think, yep – it's a fair cop!

▲ *Top: The Doctor and his new best friend get ready for new adventures...*

▲ *Above: Writer Chris Chibnall.*

Photo © David Darlington

Presumably, though, your writing got better thereafter...

Well, let's wait and see! In the evenings and weekends all through Sky and DGM, I was writing, and I got a play accepted by a Fringe theatre, a room above a pub in Hampton Wick. It was about three college mates who meet up every year for a reunion. The guy who ran the theatre company, Grip, rang me up and said "Not only is this great, but we can do it! All the other plays I've got are set in forests with 97-year-old wizards, and I can't do that in a room above a pub!" I became their writer in residence, wrote another two short plays that year, and got very involved with the running of the theatre.

That was where I learned stagecraft – because I would write a play, and it would be on four weeks later, and I would go along every night to see what worked and what didn't, and hone it and hone it. It was amazing – you learn about jokes, about getting characters in and out of scenes... I'm very interested in that, I'm not a writer who sits in a corner writing the dark, dark piece. As well as saying the things you want to say, you have to entertain people – and that's where I learned some ▶

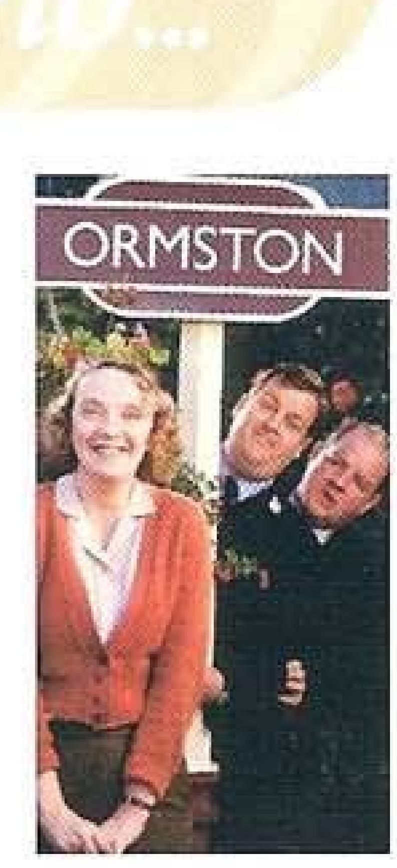
aspects of it. The third play I wrote for them was called *Gaffer*, which was a one-man show about a football manager. DGM had got Tommy Docherty and Malcolm Allison together for a show – the sort of show you could do out of the back of a Mini, essentially! – so I spent a lot of time with these two extraordinary characters, and I couldn't get their voices out of my head. To exorcise that, I wrote a monologue about an old-time football manager who is struggling with the modern game. At the end of the first half, he's kissed by the young striker – so the whole second half was about 'Is he gay?', in the homophobic world of football. One actor played all the parts – it was quite theatrical, and one of the pieces I'm most proud of.

Through writing *Gaffer* I got an agent, who asked what I wanted to do and where I saw myself, and I said I'd really like to have a crack at TV – so I started getting meetings with TV people, and it sort of escalated from there. I did an episode of the *Crossroads* revival, before it went mad, and that was my first credit that went out. Carlton used to run a screenwriting course for up-and coming writers. They'd take ten writers every year – Rob Shearman [writer of *Dalek*] did this course a couple of years after me. So I did that, and off the back of that and *Gaffer*, they approached me to do one of this series of four monologues. Mine was about a tube driver called *Stormin' Norman*, on his last day at work. It was amazing – a very positive experience, because TV can be bruising for a writer.

> We discussed whether or not *Torchwood* should be more serialised than *Doctor Who*...

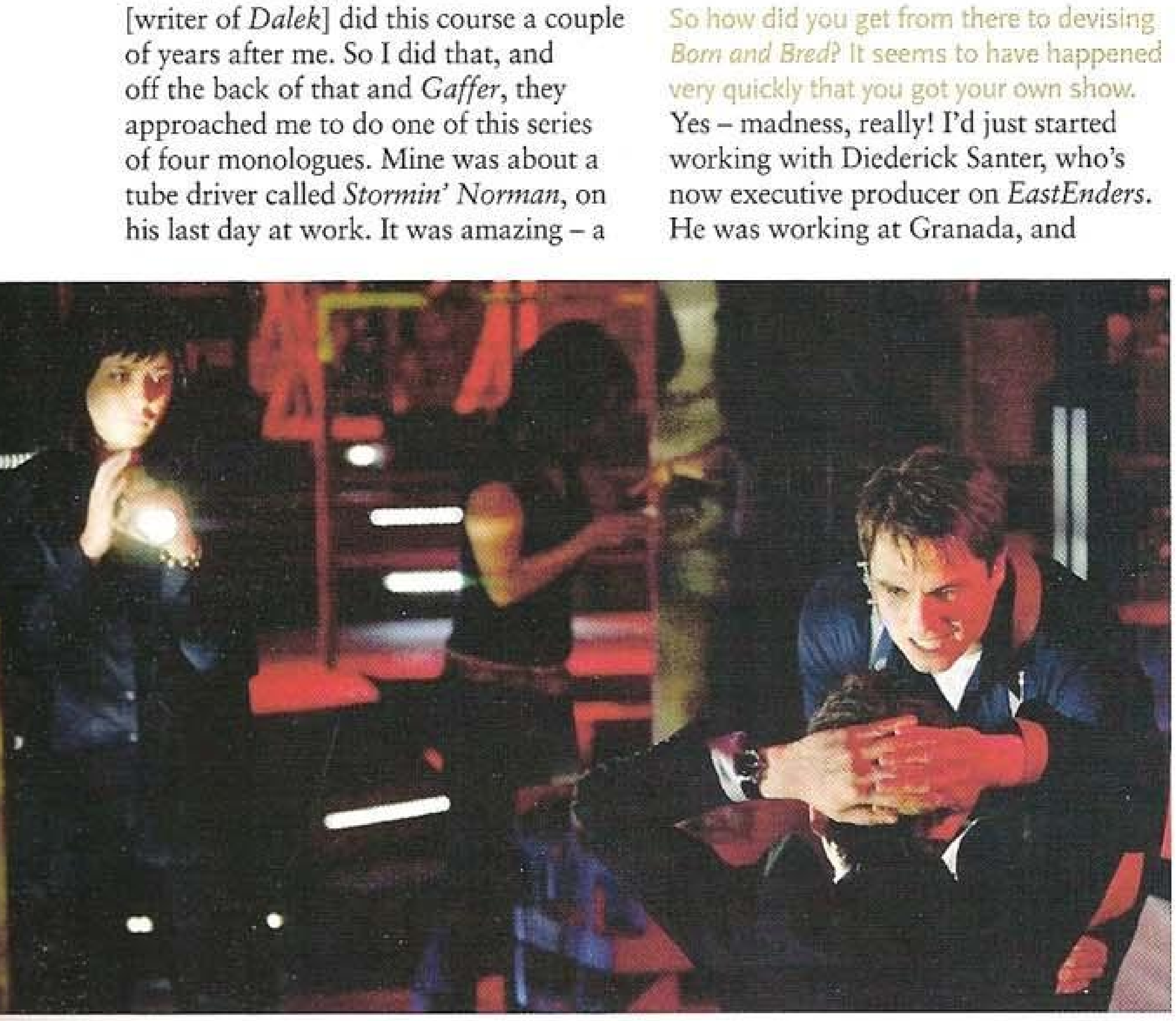
So how did you get from there to devising *Born and Bred*? It seems to have happened very quickly that you got your own show.

Yes – madness, really! I'd just started working with Diederick Santer, who's now executive producer on *EastEnders*. He was working at Granada, and they had this idea on the shelf from a guy called Nigel McCrary. Nigel is an ex-copper and now he comes up with ideas for shows – he'd been behind *Silent Witness*, and *New Tricks* is one of his too – and he'd had this idea for a Sunday night show. It needed an overhaul and proper working out, but it 'had something'. The BBC eventually commissioned it as *Born and Bred*, and nobody was more surprised than me, to suddenly have a Sunday night 8 o'clock show that I was writing and had co-created. It was a shock – particularly coming from theatre, because I finished Episode 1, and thought "Oh God – there are six episodes! What do I do in Episode 2?" I'd never returned to anything like that. You don't, in theatre! I'm proud of that show for a number of reasons, one of which is that I think it's very hard to create those shows – it has to be mainstream and it has to be enjoyable, and I think that's what's beautiful about the work that Russell does, it's hugely entertaining as well as having lots to say and being very bold. *Born and Bred* taught me pace of storytelling – and that it's a miracle that any television gets to the screen. There are so many things that can go wrong, or just be 1% off. That one costume, that one hat on that one person can ruin that scene, or the wrong person in the background in that scene, or the pacing of the edit, or the score, or three wrong lines of dialogue at the start of the episode... before you even think about rain on location or not having enough outside shots or not enough time to do the interiors, there are so many things that can go wrong. And when you



▲ *Top: Gwen Cooper (Eve Myles) in Torchwood.*

▲ *Above: Chris devised BBC One's* ***Born and Bred.***



◀ *Emotional decisions for the* ***Torchwood*** *team in Chris Chibnall's* ***Cyberwoman.***

get to *Doctor Who* and *Torchwood*, you can add in special effects and prosthetics as well!

As well as writing, you were head writer in charge of other writers contributing scripts. What did you learn from that?

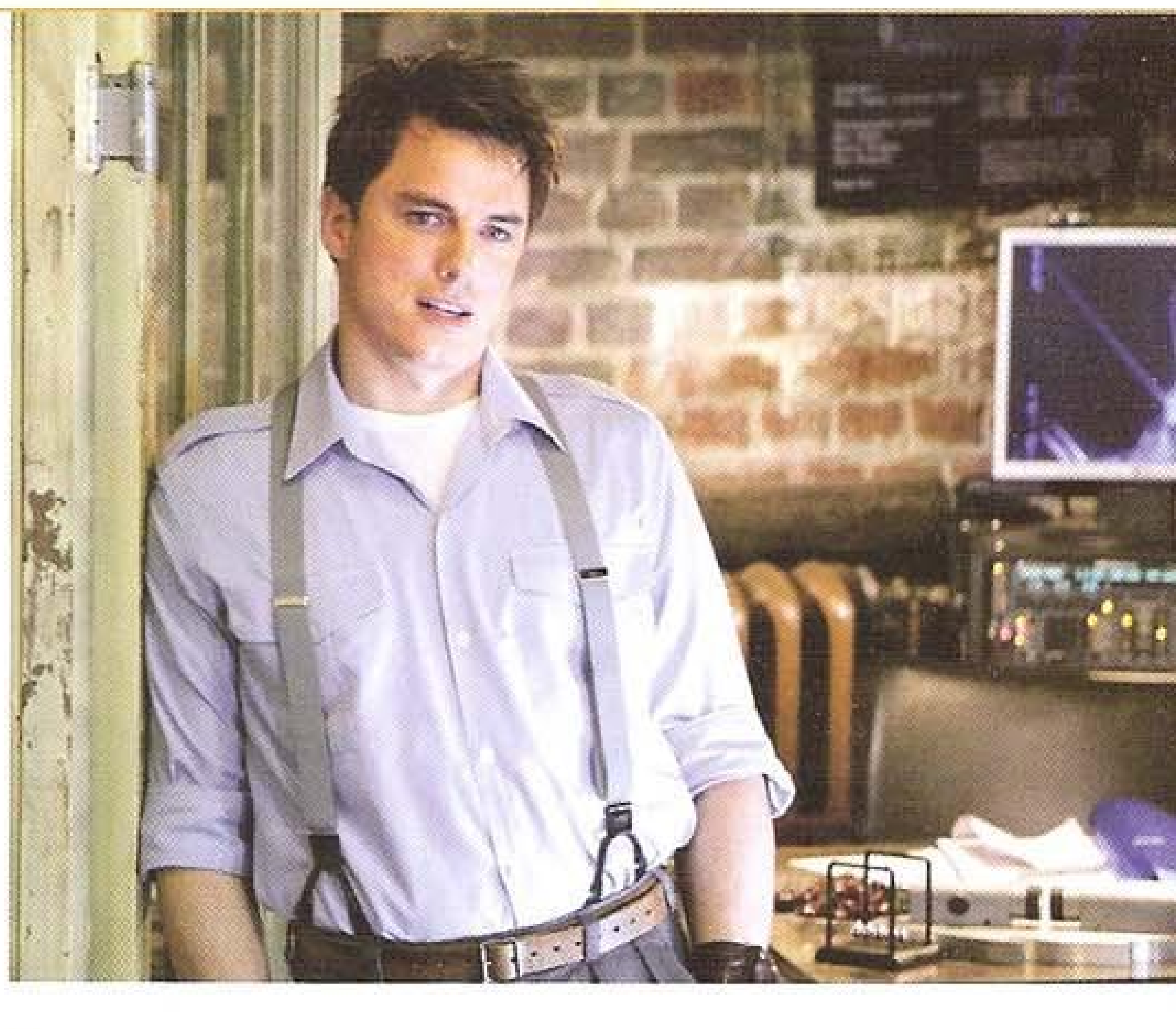
How long have you got? [laughs] You learn how other writers work, how to tell stories across multiple episodes, how to seed stories in other peoples' episodes… it's about how you communicate a vision of a show, how you get everybody writing the same thing. With *Born and Bred* it was tricky, because the differences between that show and other shows of the same genre weren't enormous, but they were significant. We did some very surreal comedy, some very odd stories – but you also wanted a really emotional story at the centre. And it was quite difficult, particularly in the first year, to communicate that to people who had worked on or seen those other shows in the same genre. We wanted to be a bit sillier and a bit more fun. The thing about leading other writers is that it's about being supportive and encouraging – just about being there, really. To talk about how to execute ideas, hopefully to become a team. It's a tricky thing.

So how did the *Torchwood* job come about? It must have been a busy year…

Oh, 2006 was a year of pain! One *Life on Mars* [see boxout], four *Torchwoods* and one *Doctor Who*, plus a script for Kudos on a different project, which is awaiting a second draft. And we moved house and had our second baby. It was a busy year! I'd worked with Julie before – we'd done a development project together years and years back when she was a producer under Mal Young – and kept in touch. We met up in August 2005, and she told me she was working on this post-watershed spin-off of *Doctor Who* with Captain Jack. Did I want to do it? Yeah! But I wasn't available – though she said not to worry about that, classic Julie! At that stage it was just an offer to do one episode, but knowing it was a series of 13, I said if they needed me to do more, they should use me as much as they needed to. And so a couple of months later she rang up and said "Well… do you want to be the lead writer, and do four episodes?"

How much of the format of *Torchwood* had been established before you came on to it? Was it just Captain Jack?

The 'format' was a page and a half of Russell's pitch, and they weren't even called Torchwood in that, actually. The point where we knew what the show actually *was*, was when Russell's first script came in. And then we all had a mad dash! What appealed to me was that 'un-knowability' of it – that it wasn't like anything else on TV. That's the sort of show you want to be on board. It's scary, and scary is exciting. Scary is the place you want to be. We talked at the very first story meeting about whether it would be more serialised than *Doctor Who* or whether there would be a 'case' every week – if it were serialised it would be cheaper and slightly easier to do, whereas if it was standalone 'case of the week' with a new alien or alien device, that was going to be much harder. And everybody said "story of the week!" You've got to go for the big targets. We rarely reference *Doctor Who* in our discussions – the key thing was that it had to be its own thing. It was clear from the start what the parameters and objectives for *Torchwood* were: that it was post-watershed, BBC Three – there was no confirmation at that stage of any terrestrial broadcast. There were words in Russell's original pitch document like 'wild' and 'dark' and 'sexy', and it's all those things. We were all conscious of finding an identity for the show which wasn't in relation to *Doctor Who*. The really great spin-off shows don't necessarily share many aspects of the original – look at *Frasier* and *Cheers*. As shows they're very different, but equally brilliant. So you're not necessarily going for the same audience…



▲ *Captain Jack Harkness (John Barrowman) leads the team in* ***Torchwood.***

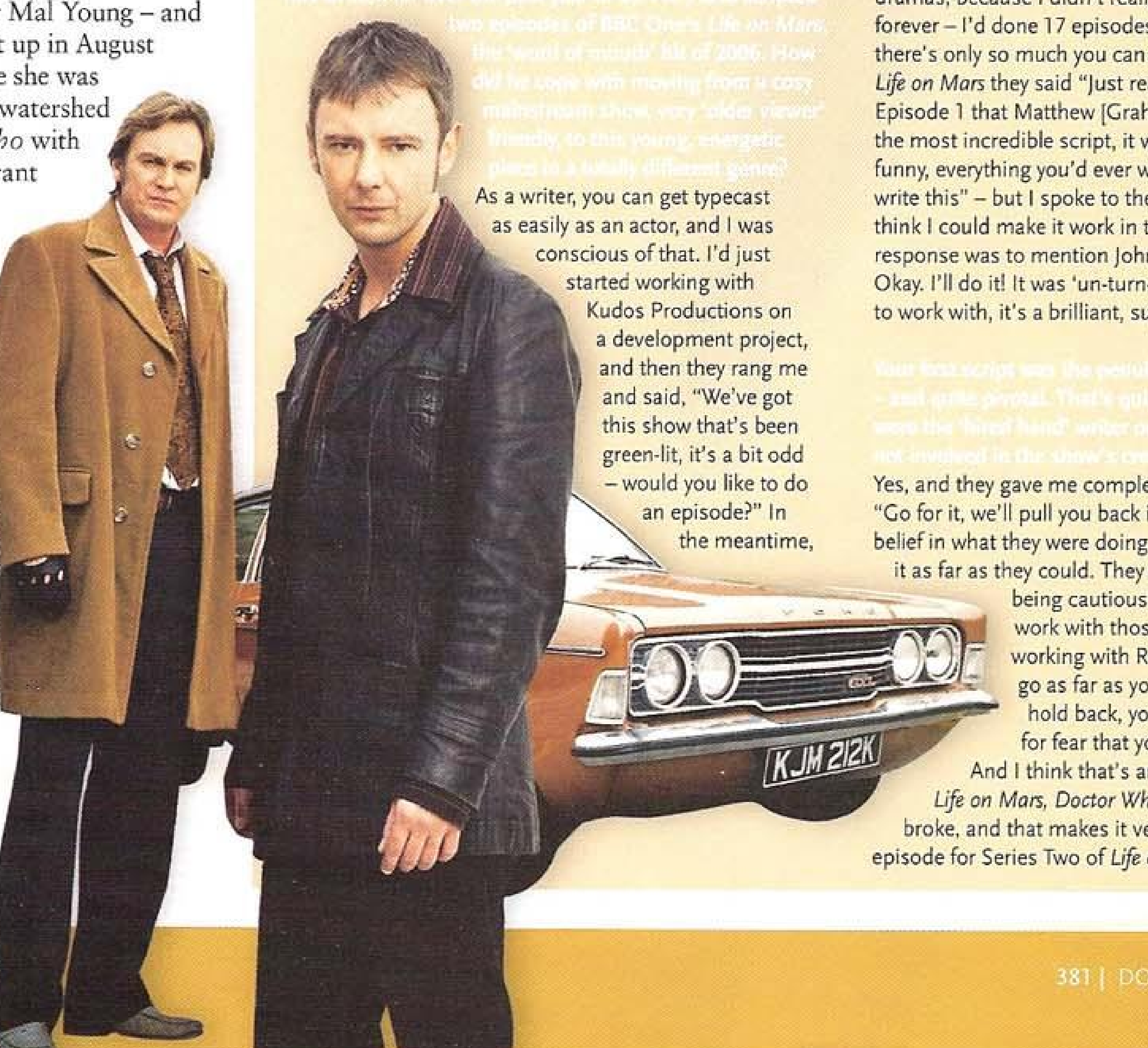
▼ *Chibnall has also written episodes of BBC One's time-travelling success* ***Life on Mars.***

And presumably that just comes from people following their instincts…

All you do as a writer or producer is follow the things that interest you. And sometimes you're in a *cul-de-sac*, and sometimes it's a huge big open road ▶

It was un-turn-downable!

Doctor Who isn't the only time-travelling series that Chris has written for over the past year or so. He's also scripted two episodes of BBC One's *Life on Mars*, the 'word of mouth' hit of 2006. How did he cope with moving from a cosy mainstream show, very 'older viewer' friendly, to this young, energetic piece in a totally different genre?



As a writer, you can get typecast as easily as an actor, and I was conscious of that. I'd just started working with Kudos Productions on a development project, and then they rang me and said, "We've got this show that's been green-lit, it's a bit odd – would you like to do an episode?" In the meantime, I'd been turning down work on a lot of 'feel-good' family dramas, because I didn't really want to be doing that forever – I'd done 17 episodes of *Born and Bred*, and there's only so much you can say in that genre. So with *Life on Mars* they said "Just read this script," which was Episode 1 that Matthew [Graham] had written. And it was the most incredible script, it was bold and confident and funny, everything you'd ever want. I thought, "I can't not write this" – but I spoke to the producer, and said I didn't think I could make it work in terms of timescale. And her response was to mention John Simm and Philip Glenister. Okay. I'll do it! It was 'un-turn-downable'. Kudos is a delight to work with, it's a brilliant, supportive creative team.

Your first script was the penultimate episode of the series – and quite pivotal. That's quite surprising, given that you were the 'hired hand' writer on the series – the only one not involved in the show's creation.

Yes, and they gave me completely free reign – they said "Go for it, we'll pull you back if necessary." They had a belief in what they were doing, and they were going to push it as far as they could. They weren't going to fail through being cautious! And you always want to work with those people – it's the same as working with Russell, and Julie Gardner. You go as far as you can with it and you don't hold back, you don't not commit yourself for fear that you might get it slightly wrong. And I think that's an ethos that spreads across *Life on Mars, Doctor Who, Torchwood*… you go for broke, and that makes it very exciting TV. So I did an episode for Series Two of *Life on Mars* as well!

▲ *Rose rekindled Chris' love affair with Doctor Who...*

◀ that you think you could drive down forever. You discover things by doing them – there's very little sitting around theorising about it. Get out there and try it! Might work, might not, we'll think about that afterwards – but get your hands dirty and do it!

And how are you developing *Torchwood* for its second year? Any changes in format or tone as it's going straight to BBC Two?

No, it's the same show. We had the audience research in the other week, and the response we had from the mainstream audience was phenomenal. Obviously there are some things we can do better, some things we've learned – but that's what happens between a first and second series. And also we know what the show *is* this year. The first year on *Torchwood* was phenomenal – Russell delivered his first script in January, and we were on air in October with a run of 13 episodes. It's the fastest turnaround I've ever known. I wrote my second *Life on Mars* before I started on *Torchwood*, and that was broadcast in February this year, months after the whole of *Torchwood*! So there was a fantastic energy to the first series of *Torchwood*, and it's been a huge hit. I'm aware that it's controversial in some ways, but I like that, and on any objective level, it's an important show to the BBC. The ratings are extraordinary.

So, you've now moved sideways, and contributed a script to *Doctor Who* itself. What happened last year that four episodes of *Torchwood*, plus supervisory duties, wasn't enough to contend with?

I got asked! When I started on *Torchwood*, Julie said "Maybe you'd like to do an episode of Series Four of *Doctor Who*?" But then, in July last year, I got a text from her saying 'Can you give me a call? It's nothing bad...' So I rang her up, and she asked if I wanted to do a *Doctor Who* this year. And I think I surprised her by saying "Can I think about it?" – because it was becoming clear what a tough schedule *Torchwood* was on. In production terms it was an ambitious show for its budget and its schedule, and I was right in the middle of that. But at the back of your mind, you're thinking that you can't not do *Doctor Who* – it's a brilliant show. I was at a tone meeting for another block of *Torchwood*, and across the room Julie mimed typing at me and mouthed the words '*Doctor Who*'. And I said "Yeah, alright!" So Julie, Russell and I had a meeting in the car park, and I said I didn't know how I was going to be able to do it, what with my schedule. Julie said "Oh, you'll be fine." And as Russell has said, Julie could sell snow to eskimos! I think that Russell and Julie, and the Kudos people, are producing the best shows on television at the moment. There's lots of great stuff out there, it's a great time to be working in TV drama – and they're right at the pinnacle, and a joy to work with. And also, I wanted to write for David Tennant. He's the best Doctor in the world, for me – I couldn't turn down the opportunity to write for him, I think he's magnificent. So it's all those things combined. And when you take on the job, the first feeling you get is fear. Fear and terror! Never mind that there are forty-whatever years of the show – the benchmark is high, you've got to be up to the standards, and that's terrifying. You hope you can do something exciting.

I guess watching *Rose* must have been the first time you'd thought about *Doctor Who* in quite a long time. How did you react to that, given that you'd once been so close to the show?

I was blown away by the skilful creation of a new version that kept all the things I loved about the series, with a modern sensibility and an emotional core. It's tricky going back and watching old episodes now, because emotionally there's not as much there. There's some terrific, amazing stuff, but it's a very different beast. What they managed to do on the show is extrapolate all the good bits, and lose all the bits that, as a fan, you tried to forget about anyway! Russell knew which bits to love, and which bits weren't necessary or useful for a mainstream audience. It felt so right so quickly that by the time you got to something like Episode 3, you

▼ *The Tenth Doctor, tomorrow.*

Write to reply...

We have to mention *Open Air* – the 'viewer's reactions' TV show which you appeared on back in 1986, slagging off *The Trial of a Time Lord* – as DWMail in issue 372 revealed. Are you happy to admit to that, these days?

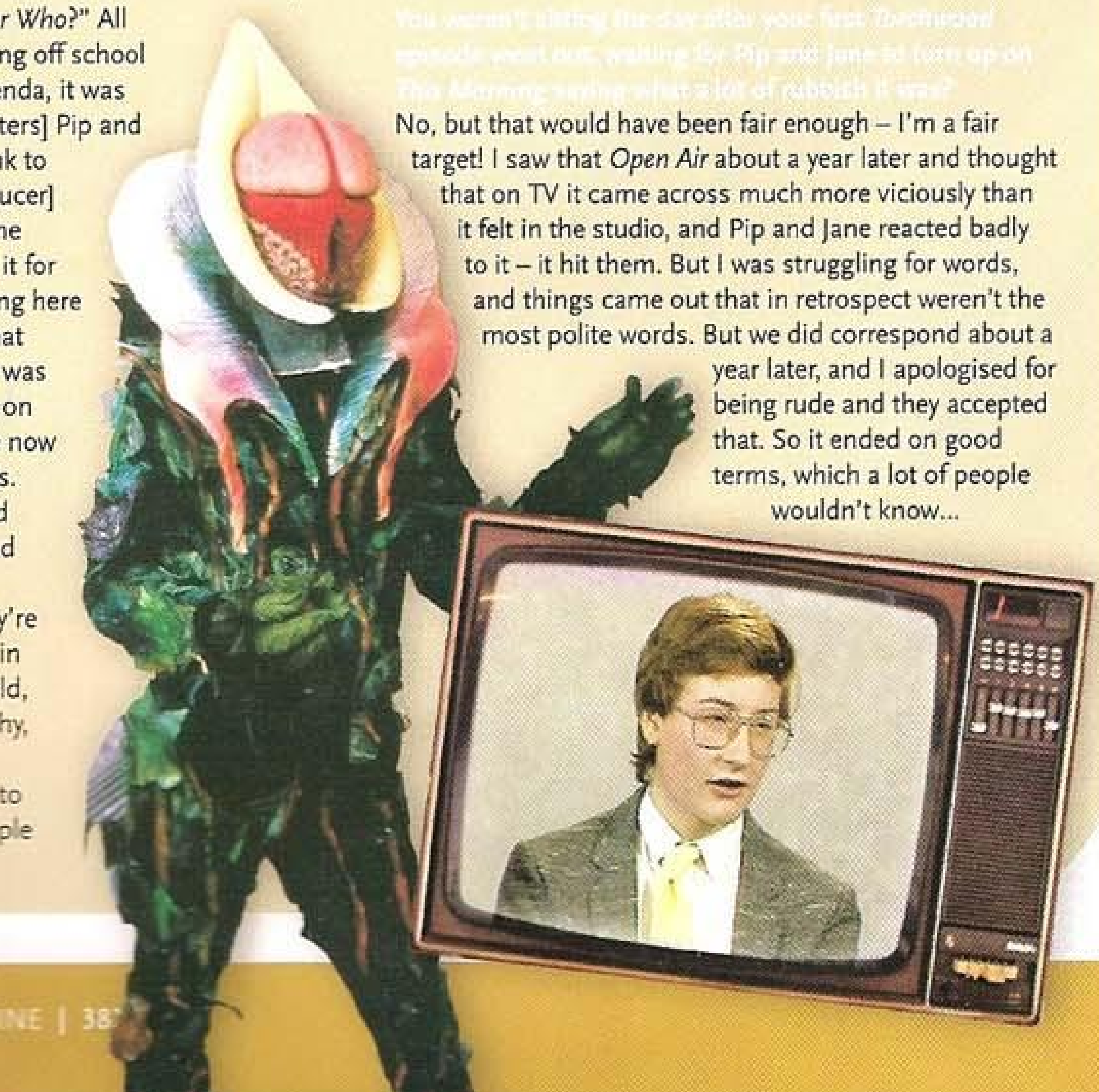
You do things when you're 15, 16... I got a phone call one Sunday night, asking "Do you want to come on the telly tomorrow to talk about *Doctor Who*?" All I really thought was, 'A morning off school – fantastic!' There was no agenda, it was completely cack-handed. [Writers] Pip and Jane Baker were there via a link to some other studio, and [producer] John Nathan-Turner was on the phone, I think. I haven't seen it for 20 years! What's weird is sitting here talking about it, something that was just one morning when I was 16, and bears no significance on my life other than that people now come up to me and say things. I went to the Children in Need concert in Cardiff last year, and someone came up and said "I like your glasses now – they're better than the ones you had in '86!" When you're a 16-year-old, you're opinionated and mouthy, and if somebody asks you something, you're just going to be honest. I can't believe people have still got videos of it...

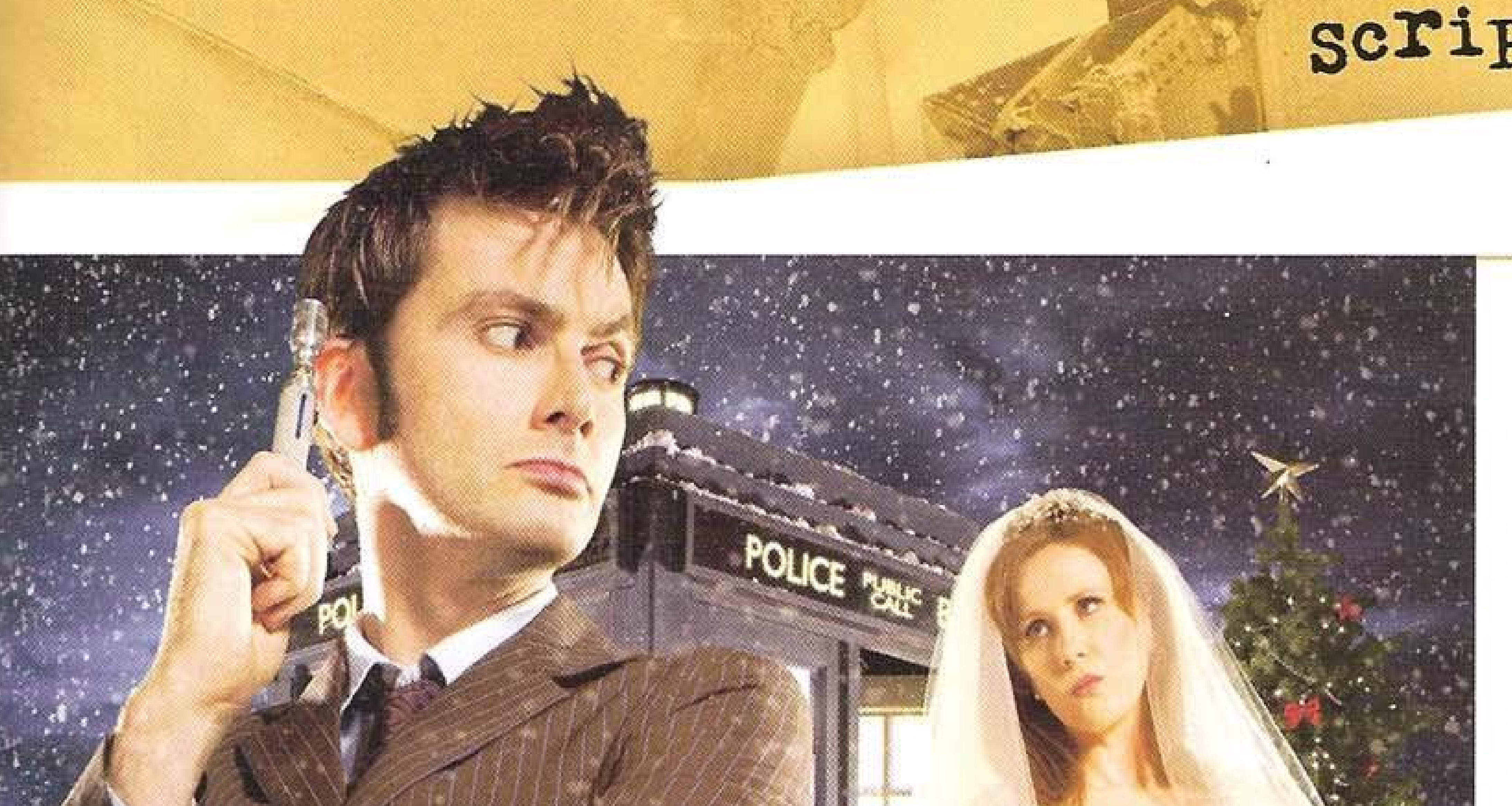
Wait on for the *Trial of a Time Lord* DVD, whenever that happens. It's bound to be on there!

Yes, I guess so. Oh God! But the chances of me sitting here talking to you now as a *Doctor Who* writer, 20 years later, were minuscule. That was never going to happen!

You weren't sitting the day after your first *Torchwood* episode went out, waiting for Pip and Jane to turn up on *This Morning* saying what a lot of rubbish it was?

No, but that would have been fair enough – I'm a fair target! I saw that *Open Air* about a year later and thought that on TV it came across much more viciously than it felt in the studio, and Pip and Jane reacted badly to it – it hit them. But I was struggling for words, and things came out that in retrospect weren't the most polite words. But we did correspond about a year later, and I apologised for being rude and they accepted that. So it ended on good terms, which a lot of people wouldn't know...





> Now it's what you do at 7pm on Christmas Day – you watch *Doctor Who*. That's insane!

thought, "How has this show ever *not* been there?" And now it's what you do at Christmas – Christmas Day, 7 o'clock, you watch *Doctor Who*. That's insane! Four years ago, it was nowhere! So I watched as a delighted viewer. And I can watch it with my wife now. I can watch *Doctor Who* with a girl! Hooray!

That really wasn't happening in 1986...

Gareth Roberts said something interesting, which is that even when Tom Baker was as his height, *Doctor Who* wasn't the huge popular cultural success that it is now. It was a great show that everybody loved, but now it has an impact beyond the TV show. Everybody adores it, everybody loves David, the toys are selling millions, there are two spin-off shows... in 1986, you were watching a show that really had no place in public affection whatsoever, it was regarded with derision. Whatever your opinions of that season – and I think there were great things about that season, don't get me wrong – you could not admit to being a *Doctor Who* fan in 1986. Which is why it was doubly idiotic of me to go on television as a *Doctor Who* fan! [see boxout] At 16 you shouldn't be in a television studio talking about *Doctor Who* – you should be out getting drunk! Thank God for college...

Now that you have actually written an episode of *Doctor Who*, were the mechanics of that process any different to those of *Torchwood* or any other show? You're being led by a distinctive lead writer who's also an executive producer – did that mean the writing process was different?

Not really – I was used to working with Russell and Julie anyway, so I knew they were going to be supportive. But no, you always know there are certain guidelines and parameters within which you have to fit. Russell came in and said "These are the things you need – set it here, I want a bit of this, that and this." I think Helen Raynor called it a shopping list. And then it's your job to go away and put it together with a coherent shape – to make sense of that shopping list! That's hard.

It's almost like that musical you wrote all those years ago – a shopping list of songs, which you have to turn into something?

Yes, that's true. It's very often your job on series television, and we do it to other people on *Torchwood*. As a lead writer, I have a responsibility to do a lot of the 'heavy lifting' – the beats for the regulars, the movement of their journey across the series. But whether you give yourself those shopping lists or whether someone else hands them to do, it's still the thing that will have you crying at 1am, sobbing "I can't do this." Crying at 1am is part of the job, it really is! Staring at the computer, and thinking it's impossible to put all these things together, is absolutely part of the job. Possibly more so on *Doctor Who* and *Torchwood*, because they are twice as difficult as other shows – you've got to have a creative, big concept sci-fi story, then add action, then find some emotional core to it. You don't get away with anything on these shows, they're very exposing, and on some of the episodes of *Torchwood* I think I was still learning. We really wanted *Torchwood* to be a multitude of things – right from the start people were saying "It's not what I thought it was going to be," as if that's a bad thing. I think that's a great thing, even if it means it takes people longer to get used to you. Also, with 13 episodes you've got to keep it fresh – it's a very, *very* long run. *Life on Mars*, in total, will be 16 episodes – that's the show finished, which is a really good decision. *Torchwood*'s run will be at least 26, so we've got to keep those things ticking, we've got to surprise people.

You mentioned longevity there – do you mean longevity in terms of a long run of episodes, or in the minds of the viewers?

Well, both, actually – the format of *Torchwood* is designed that it could run and run, if that's what we all creatively decide and it's what the channels want, but you can never take that for granted. But they're commissioning it for 13-episode runs, and very few series get that. So it's already a long runner just by getting to Series Two, frankly!

What was on your shopping list, that you'd be able to talk to me about?

Well, I kind of like the fact that nobody knows anything at the moment! I liked it with *Fear Her* last year, that nobody knew what it was about until it happened. So I'm slightly reluctant to say...

Well, let's examine what we know – it's called *42*, which perhaps suggests two possibilities – one is that it's an homage to Douglas Adams, and the other is that it's an homage to *24*, and takes place in real time. Any validity to either of those notions? ▶

▲ *The Doctor and Donna in the second of (we hope) many* ***Doctor Who*** *Christmas Day Specials!*

▼ *Chris Chibnall.*
Photo © David Darlington

◀ Yes! That's the joke of the title – 'is it something to do with the meaning of life?' It's a playful title. It's very different to the stories either side of it. In his **DWM** column Russell has pointed out that it's not set on Earth, although two of the words he mentioned in *Production Notes* that are supposedly in my script have actually been cut from subsequent drafts! At the very first conversation, Russell had suggested a different story idea, and then there was a gap after that conversation where I had to go away and write Episode 13 of *Torchwood*, and when I came back it had turned into a different episode. I think the first idea would have been twice as expensive – although I'm sure they'll do it in Series Four! Visually, the episode is set in the same universe as *The Satan Pit* – if you swivel the camera round from the rock those episodes are set on and look halfway across the galaxy, that's sort of where mine is. Very industrial, grimy, sweaty, people working hard for a living…

And how did you find dealing with the new companion, Martha? Were you involved in development discussions, or given a set of scripts and told to get on with it?

Again, you just tend to work off what's already there. Fans do have this vision that people sit around and discuss aspects like that, you know, "I'm going to give you 17 bullet points about Martha's personality" – but you get on and do it, and then you see if you've got it right. So I read all the scripts that were ready. And just like if you read the script of *Rose*, you know who Rose is, and the same is true of Martha in *Smith and Jones* this time. You can see the differences between her and Rose, and the similarities, and what role she performs in the show. As ever, when you're writing, you want to give her something juicy to get her teeth into. Part of the brief was to give Martha a lot to do – you want to keep the companion active, give her something to do. She does have a dramatic life of her own, too, not just in relation to the Doctor – although the relationship between the two of them is interesting as well.

"You can see the differences between Martha and Rose – and the role she performs…"

As a writer on any show, rule one is 'use your leading actors', and when you've got David and Freema, that's easy. With David, you've got an actor who can do anything, he's just magnificent. So that's the exciting part of the shopping list! I was at the readthrough and the tone meeting and things like that, and you're continually tweaking things, even as they're filming. David brings energy and integrity and warmth and dynamism and charisma… and surprise, actually. You can see it on the rushes, he gives the director 'choices'. But overall, what he brings to every script he works on is brilliance, and I don't mean that flippantly. You know you're in the presence of a truly special actor, and it's a joy to write for him. I only went down to the set for about half a day, on my way to a *Torchwood* meeting, and that was the 'Oh my God, I've written *Doctor Who*' moment. At the readthrough you're still working, you're thinking about whether the script's working, what amendments you'll have to make. As a writer, you're fantastically useless on set, your work should be done by the time they're filming, but that was exciting. Seeing them running along a corridor in a huge old paper mill, and [director] Graeme Harper shouting "Energy!" at them! That was exciting. Being filmed by David for his 'video diary' was plain weird. That was when I got a bit freaked out!

And has it been a rewarding enough experience that if Julie phones up tomorrow and says "It's nothing bad, but… can you give us another one?"

Yes! I loved it. It's very doubtful that the schedules would work out though – they just get crazier and crazier. These are rare times to be involved in shows that are so exciting and so at the centre of everybody's discussion of television – *Torchwood* and *Doctor Who* and *Life on Mars* are the shows everyone wants to be working on, so it's a privilege. So yeah, I'd do it again, but I don't think the schedules will work out that way. We all broke our backs this year, I got tonsillitis from exhaustion at one stage while I was writing. It's hard to fit it all in!

DOCTOR·WHO

BROADCAST
Saturday 14 April, BBC One

WRITER
Russell T Davies

DIRECTOR
Richard Stokes

STARRING
David Tennant, Freema Agyeman, Ardal O'Hanlon, Jennifer Hennessy, Travis Oliver, Leonora Critchlow.

IN A NUTSHELL
The Doctor just can't seem to keep away from New Earth. Besides, he's got a new companion to impress, so he and Martha are soon off on a quick jaunt to New New York.

Their trip doesn't turn out quite how the Doctor imagined, though: the inhabitants of the city are preoccupied with regulating their own emotions, clogging motorways and making good their escape. So what lies at the heart of this desperate, spectacular city?

QUOTE, UNQUOTE
MARTHA: You're taking me to the same planets you took her...? Ever heard the word 'rebound'?

TV PREVIEW

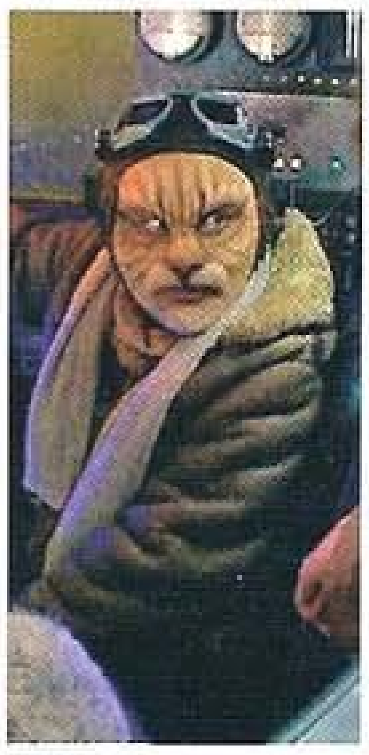
EPISODE 3:

GRIDLOCK

TANTALISING, WASN'T IT? SEEING those glittering spires of New New York, so close yet so far, during Series Two's opening tale, *New Earth*?

In *Gridlock*, we finally hit the big city. Set a good few years after naughty cat-nurses and Cassandra conspired to test the Doctor and Rose, it continues the show's epic Year Five Billion saga with an ostentatious display of imagination and verve.

"It was always the plan that in Series Three, we'd go inside the city," says Russell T Davies. "I had a dread of doing sci-fi cities, if only because things like *Star Wars* do them so magnificently, on a huge budget. But [visual effects house] The Mill had a whole year to think ahead, and it shows – I think it's glorious! And once we're inside, it's a madhouse! I was very inspired by *Judge Dredd*'s Mega City One: the sheer barminess of the people crammed into a huge, bristling city."



With a new (new) city, naturally come fresh characters. For a start, there's Thomas Kincade Brannigan. A Cat-man – yes, we have male moggies this time around – played by former *Father Ted* star Ardal O'Hanlon, complete with classic Father Dougal McGuire brogue.

"I wrote Brannigan as Irish, right from the start," says Russell. "I don't know why, I just did! Then Andy Pryor threw Ardal's name into the mix, and that was an immediate yes! His voice is so recognisable, and gives Brannigan a real warmth and depth. It was great when Ardal turned up at the readthrough, cos it turned out that he watches *Doctor Who*, the wise man. He already knew about New Earth and the Cats, I didn't need to give him any backstory, he was fully versed."

Naturally, you'll be chomping at the bit to know which returning characters show their Face... "Of course," says Russell, "the year Five Billion is the natural home of the Face of Boe. Yes, he's back, as big and as Boe as ever. Last year, it was said that when he dies, *if* he dies, he will reveal his final secret to a mysterious traveller... Perhaps the legend will be revealed, perhaps not. But there's many a twist and turn to come..."

Despite the overall sense of continuity, Russell insists that words like 'trilogy' or 'arc' never crossed his mind. "The Five Billion stories have always been a spine – in an ever-changing programme, it's a location we keep coming back to, where we can build the mythology and the sheer comfort of knowing where you are. It's just been a consistent tick through our new Doctor's lives. We always want new viewers to come along for the ride, so as long as it's a brand new story, and not a direct sequel to *New Earth*, then I'm happy."

Amid all the snap and crackle of *Gridlock*, the Doctor and Martha's relationship is taking tentative steps forward. She wants to dig up his past. As you might expect, he's less keen...

"The Doctor's being slow and cautious about introducing Martha to his life," says Russell, "despite having chased her down in *Smith and Jones*. How like a man! And she's cautious with him too, realising that she hardly knows him. So gradually, they're getting closer, learning to trust each other. But with, as usual, a thousand obstacles in the way!"

JASON ARNOPP

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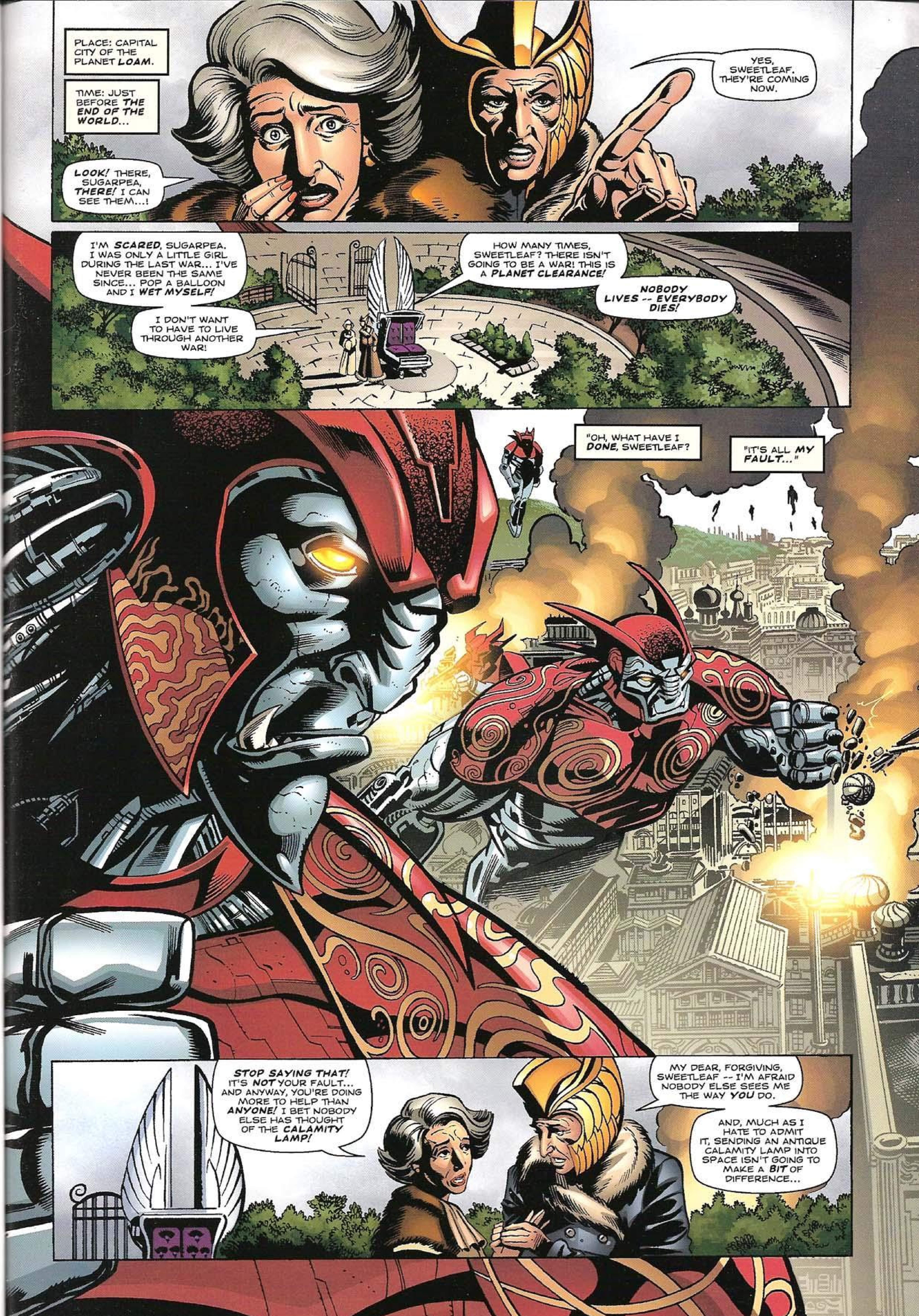
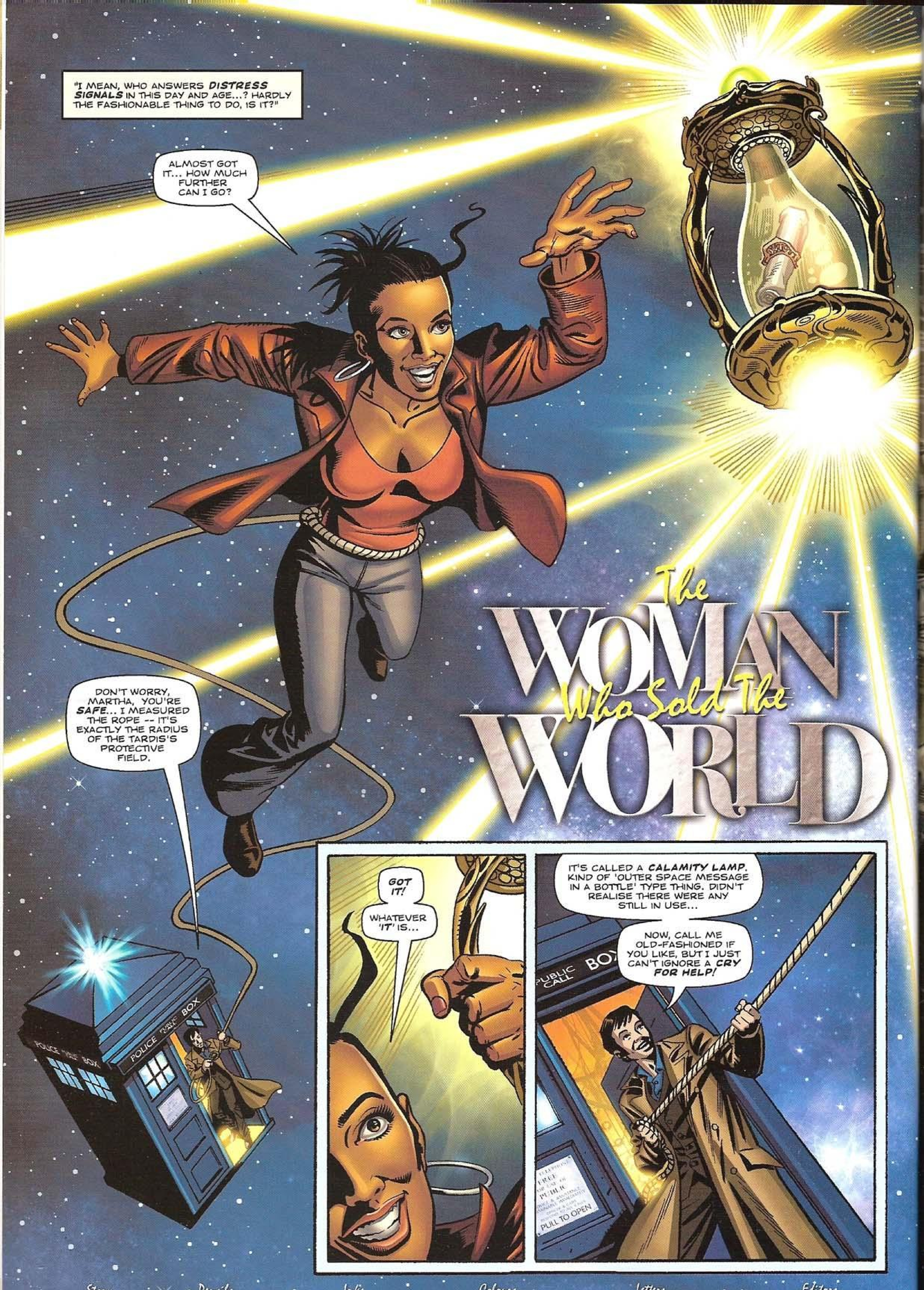
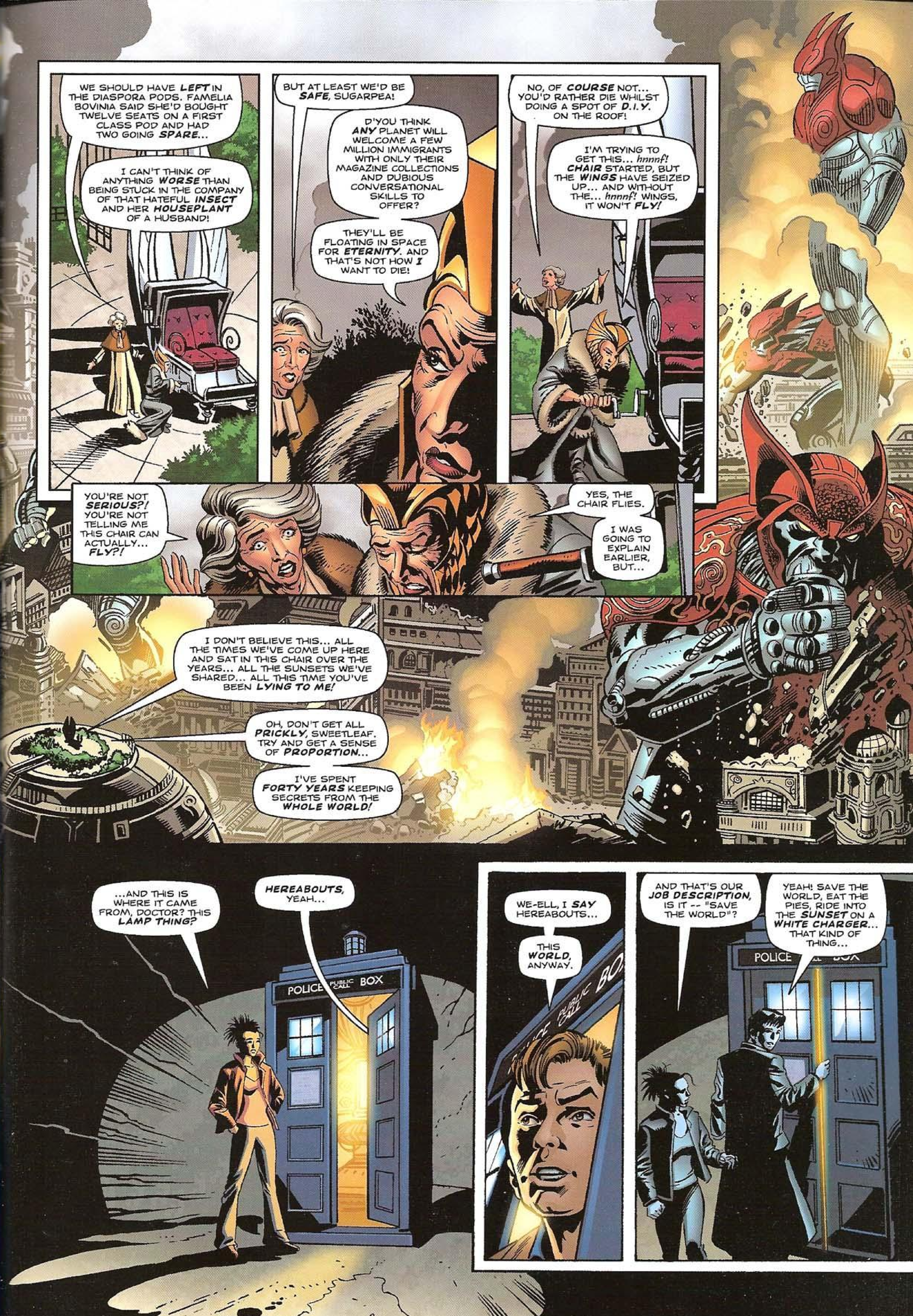
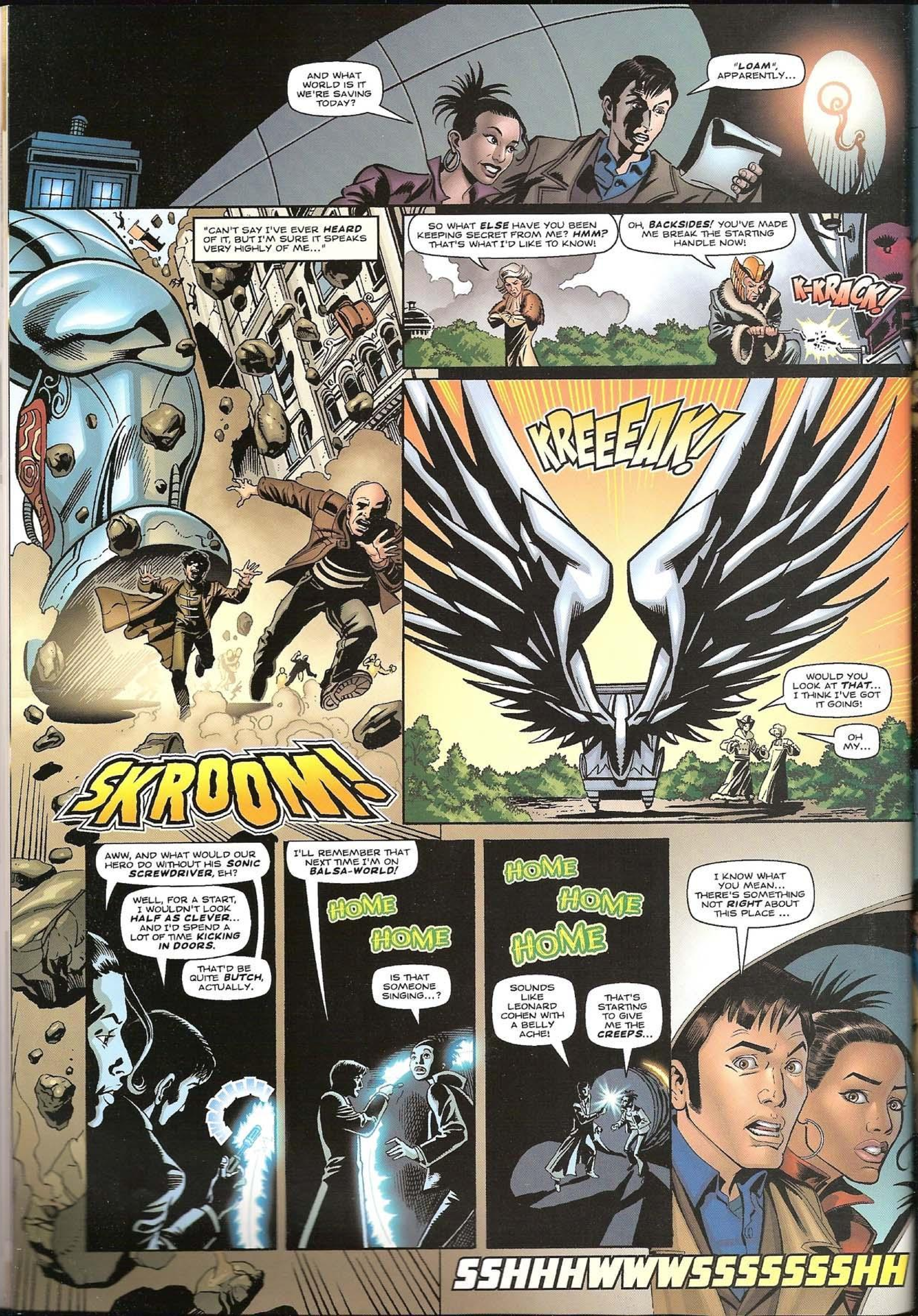

PLACE: CAPITAL CITY OF THE PLANET **LOAM**.
TIME: JUST BEFORE ***THE END OF THE WORLD...***
LOOK! THERE, SUGARPEA, ***THERE!*** I CAN SEE THEM...!
YES, SWEETLEAF. THEY'RE COMING NOW.
I'M ***SCARED***, SUGARPEA. I WAS ONLY A LITTLE GIRL DURING THE LAST WAR... I'VE NEVER BEEN THE SAME SINCE... POP A BALLOON AND I ***WET MYSELF!***
I DON'T WANT TO HAVE TO LIVE THROUGH ANOTHER WAR!
HOW MANY TIMES, SWEETLEAF? THERE ISN'T GOING TO BE A WAR! THIS IS A ***PLANET CLEARANCE!***
NOBODY LIVES -- EVERYBODY DIES!
"OH, WHAT HAVE I ***DONE***, SWEETLEAF?
"IT'S ALL ***MY FAULT...***"
STOP SAYING THAT! IT'S ***NOT*** YOUR FAULT... AND ANYWAY, YOU'RE DOING MORE TO HELP THAN ***ANYONE!*** I BET NOBODY ELSE HAS THOUGHT OF THE ***CALAMITY LAMP!***
MY DEAR, FORGIVING, SWEETLEAF -- I'M AFRAID NOBODY ELSE SEES ME THE WAY ***YOU*** DO.
AND, MUCH AS I HATE TO ADMIT IT, SENDING AN ANTIQUE CALAMITY LAMP INTO SPACE ISN'T GOING TO MAKE A ***BIT*** OF DIFFERENCE...

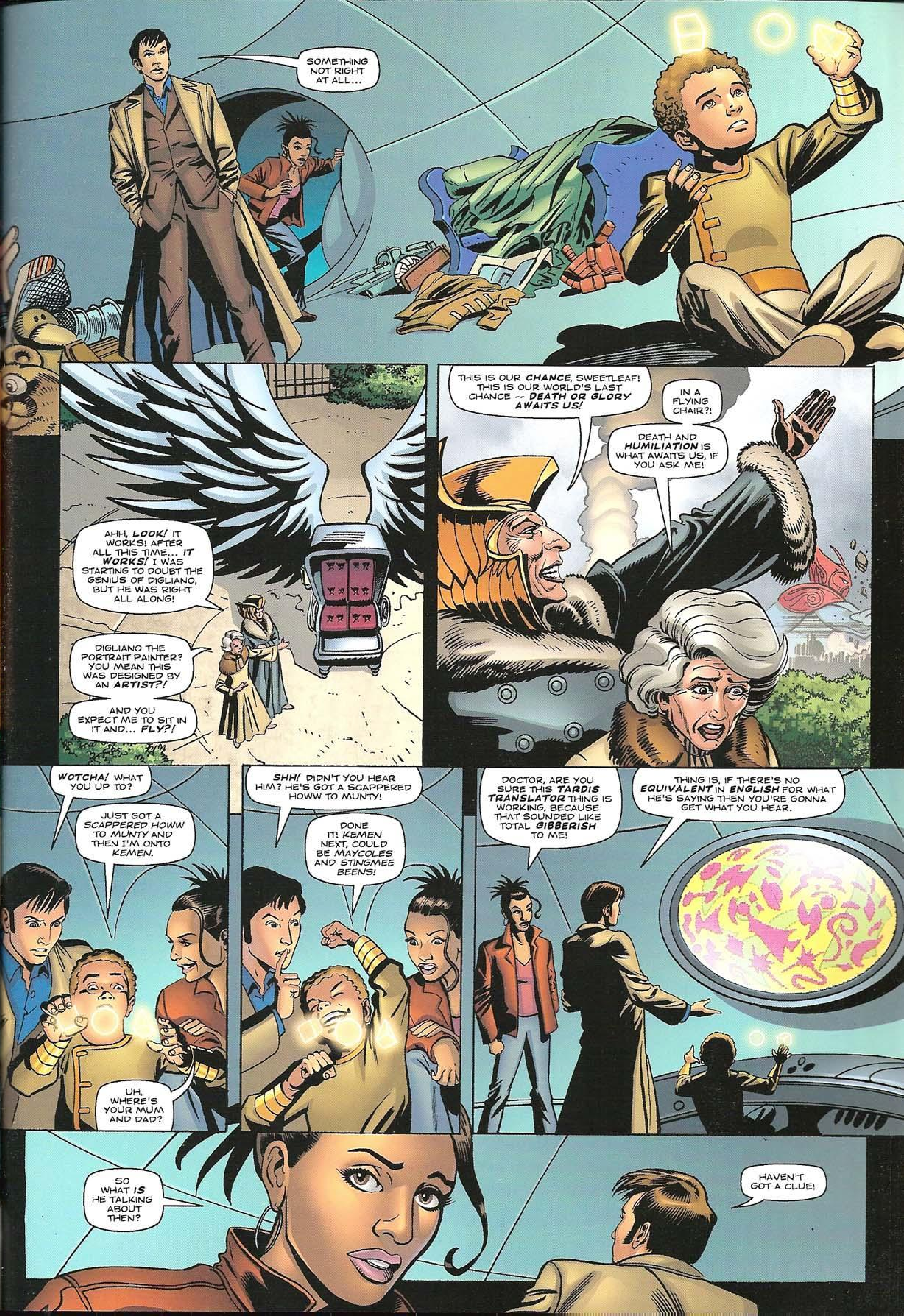
The WOMAN Who Sold The WORLD

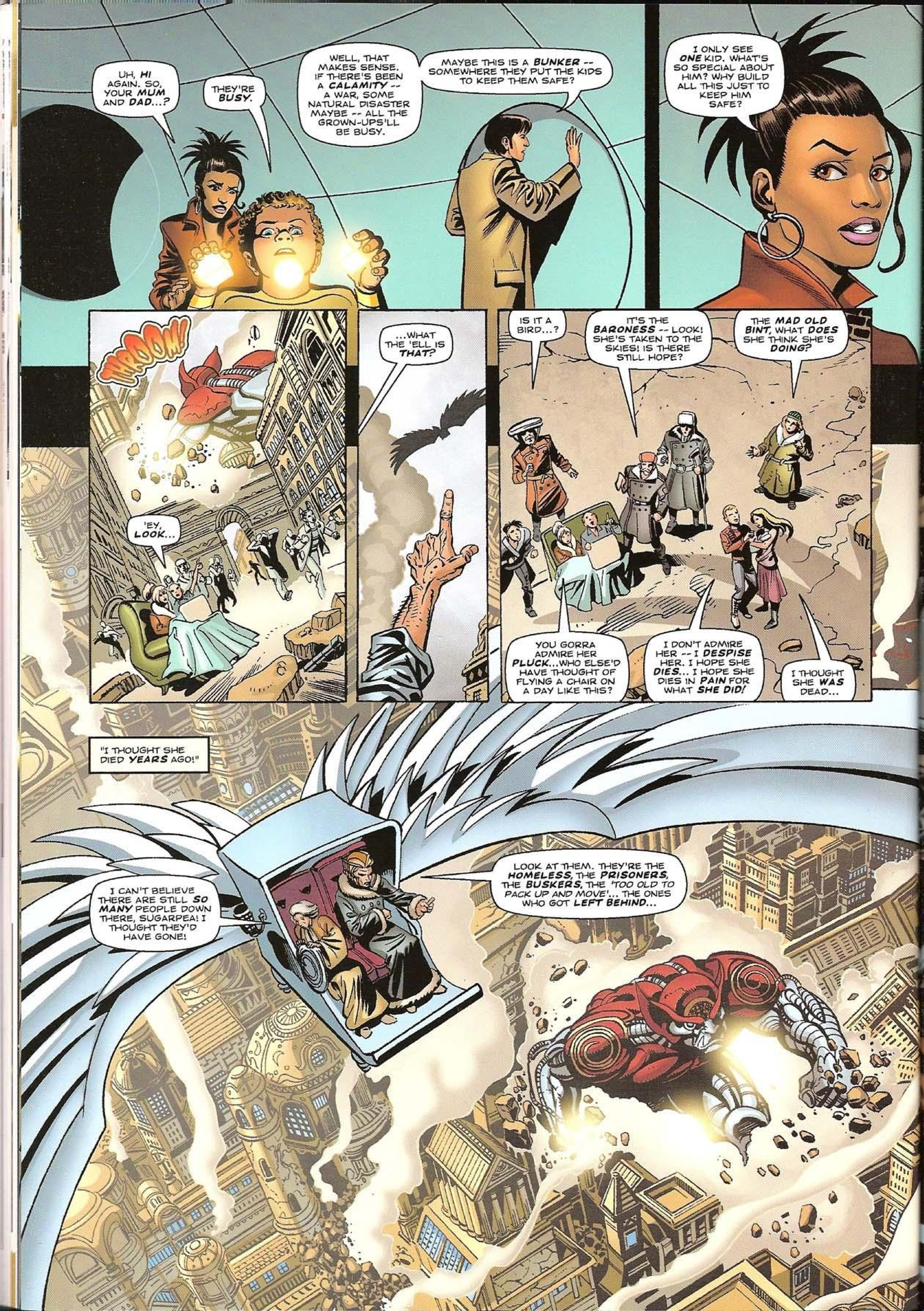

"I MEAN, WHO ANSWERS **DISTRESS SIGNALS** IN THIS DAY AND AGE...? HARDLY THE FASHIONABLE THING TO DO, IS IT?"
ALMOST GOT IT... HOW MUCH FURTHER CAN I GO?
DON'T WORRY, MARTHA, YOU'RE **SAFE**... I MEASURED THE ROPE -- IT'S EXACTLY THE RADIUS OF THE TARDIS'S PROTECTIVE FIELD.
POLICE PUBLIC CALL BOX
GOT IT!
WHATEVER **'IT'** IS...
IT'S CALLED A **CALAMITY LAMP**. KIND OF 'OUTER SPACE MESSAGE IN A BOTTLE' TYPE THING. DIDN'T REALISE THERE WERE ANY STILL IN USE...
NOW, CALL ME OLD-FASHIONED IF YOU LIKE, BUT I JUST CAN'T IGNORE A **CRY FOR HELP!**
PUBLIC CALL BOX
PULL TO OPEN

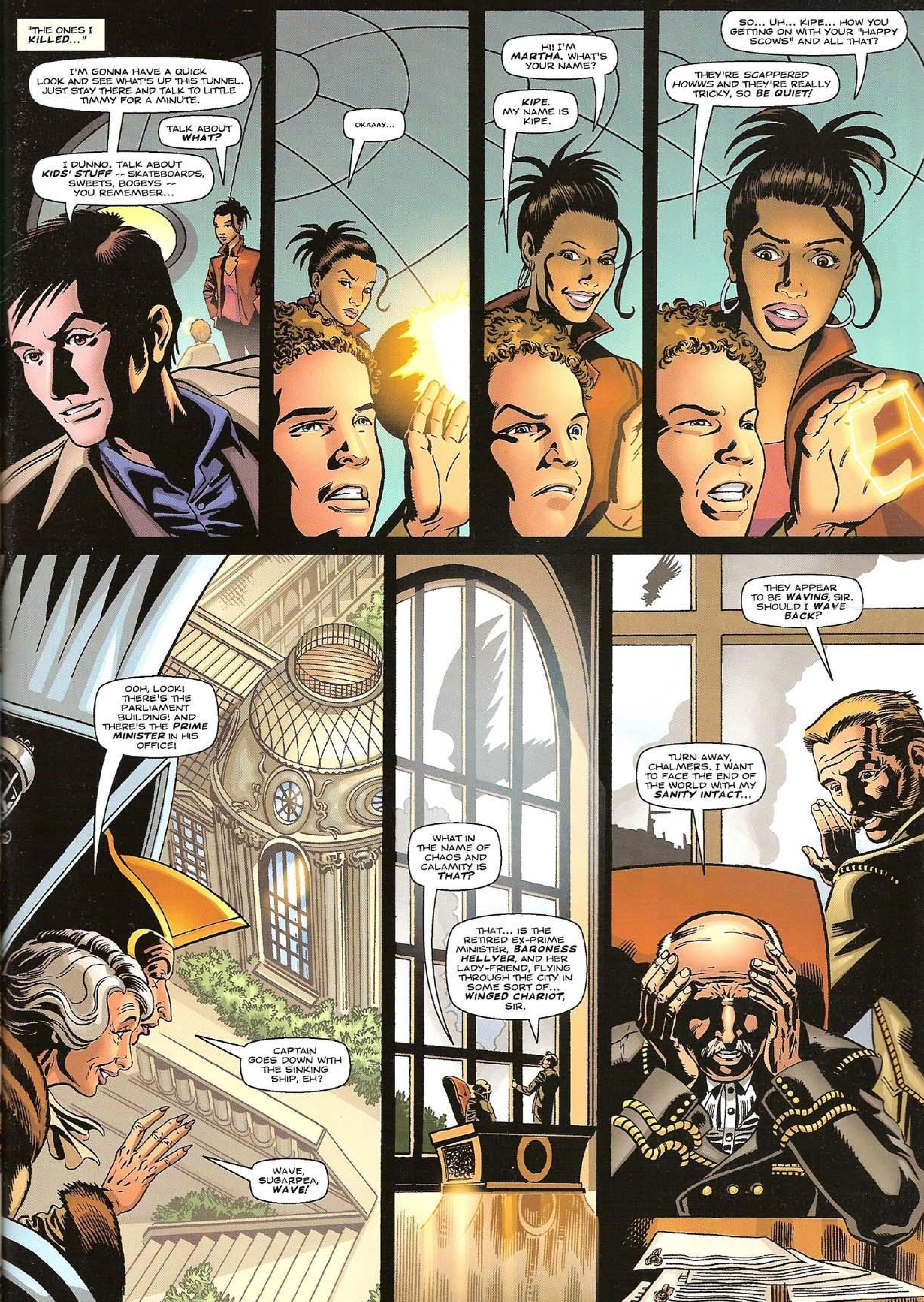
Story ROB DAVIS
Pencils MIKE COLLINS
Inks DAVID A. ROACH
Colours JAMES OFFREDI
Letters ROGER LANGRIDGE
Editors HICKMAN & GRAY

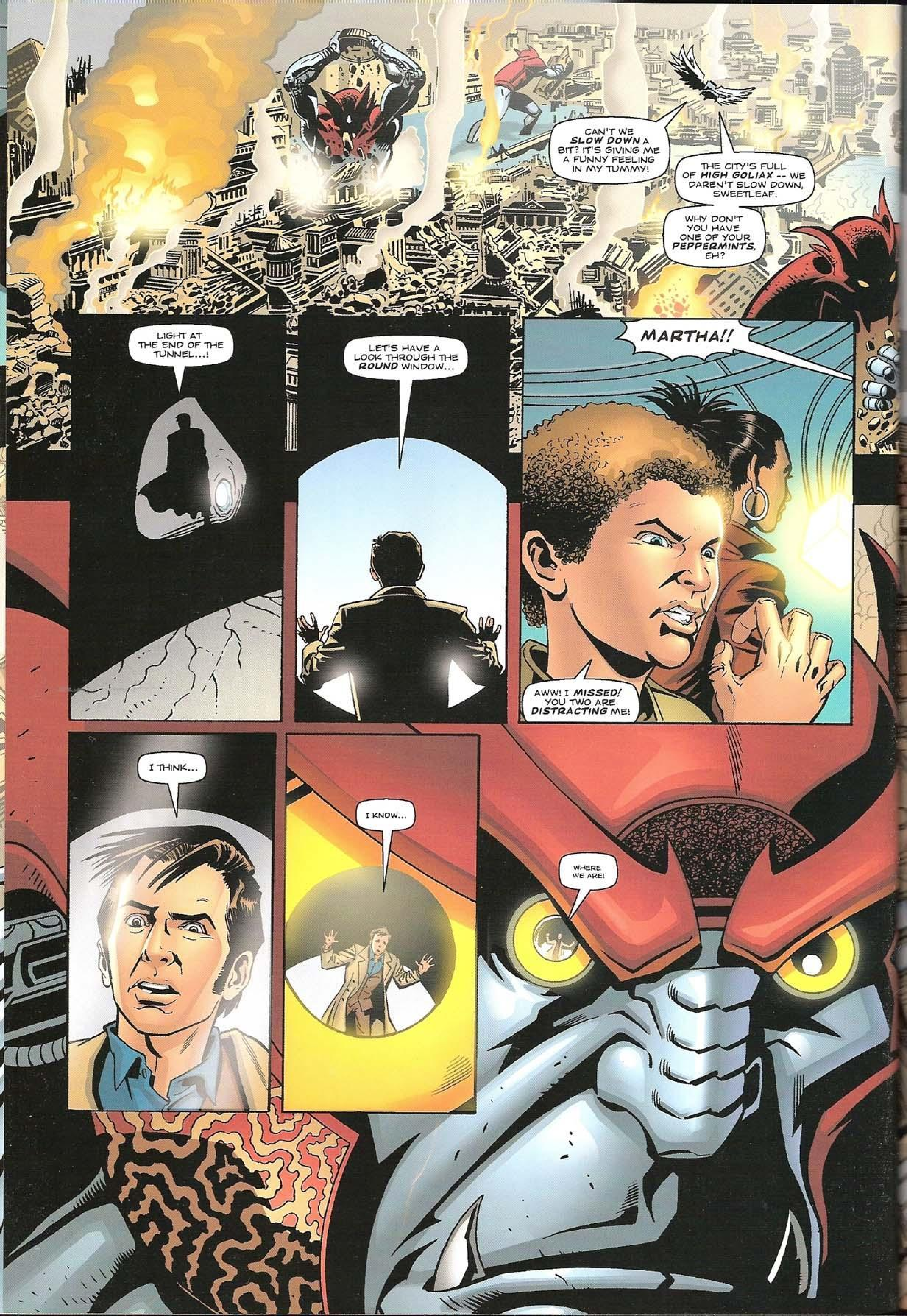

WE SHOULD HAVE LEFT IN THE DIASPORA PODS. FAMELIA BOVINIA SAID SHE'D BOUGHT TWELVE SEATS ON A FIRST CLASS POD AND HAD TWO GOING SPARE...
I CAN'T THINK OF ANYTHING WORSE THAN BEING STUCK IN THE COMPANY OF THAT HATEFUL INSECT AND HER HOUSEPLANT OF A HUSBAND!
BUT AT LEAST WE'D BE SAFE, SUGARPEA!
D'YOU THINK ANY PLANET WILL WELCOME A FEW MILLION IMMIGRANTS WITH ONLY THEIR MAGAZINE COLLECTIONS AND DUBIOUS CONVERSATIONAL SKILLS TO OFFER?
THEY'LL BE FLOATING IN SPACE FOR ETERNITY. AND THAT'S NOT HOW I WANT TO DIE!
NO, OF COURSE NOT... YOU'D RATHER DIE WHILST DOING A SPOT OF D.I.Y. ON THE ROOF!
I'M TRYING TO GET THIS... hnnnf! CHAIR STARTED, BUT THE WINGS HAVE SEIZED UP... AND WITHOUT THE... hnnnf! WINGS, IT WON'T FLY!
YOU'RE NOT SERIOUS?! YOU'RE NOT TELLING ME THIS CHAIR CAN ACTUALLY... FLY?!
YES, THE CHAIR FLIES.
I WAS GOING TO EXPLAIN EARLIER, BUT...
I DON'T BELIEVE THIS... ALL THE TIMES WE'VE COME UP HERE AND SAT IN THIS CHAIR OVER THE YEARS... ALL THE SUNSETS WE'VE SHARED... ALL THIS TIME YOU'VE BEEN LYING TO ME!
OH, DON'T GET ALL PRICKLY, SWEETLEAF. TRY AND GET A SENSE OF PROPORTION...
I'VE SPENT FORTY YEARS KEEPING SECRETS FROM THE WHOLE WORLD!
...AND THIS IS WHERE IT CAME FROM, DOCTOR? THIS LAMP THING?
HEREABOUTS, YEAH...
POLICE PUBLIC CALL BOX
WE-ELL, I SAY HEREABOUTS...
THIS WORLD, ANYWAY.
AND THAT'S OUR JOB DESCRIPTION, IS IT -- "SAVE THE WORLD"?
YEAH! SAVE THE WORLD, EAT THE PIES, RIDE INTO THE SUNSET ON A WHITE CHARGER... THAT KIND OF THING...

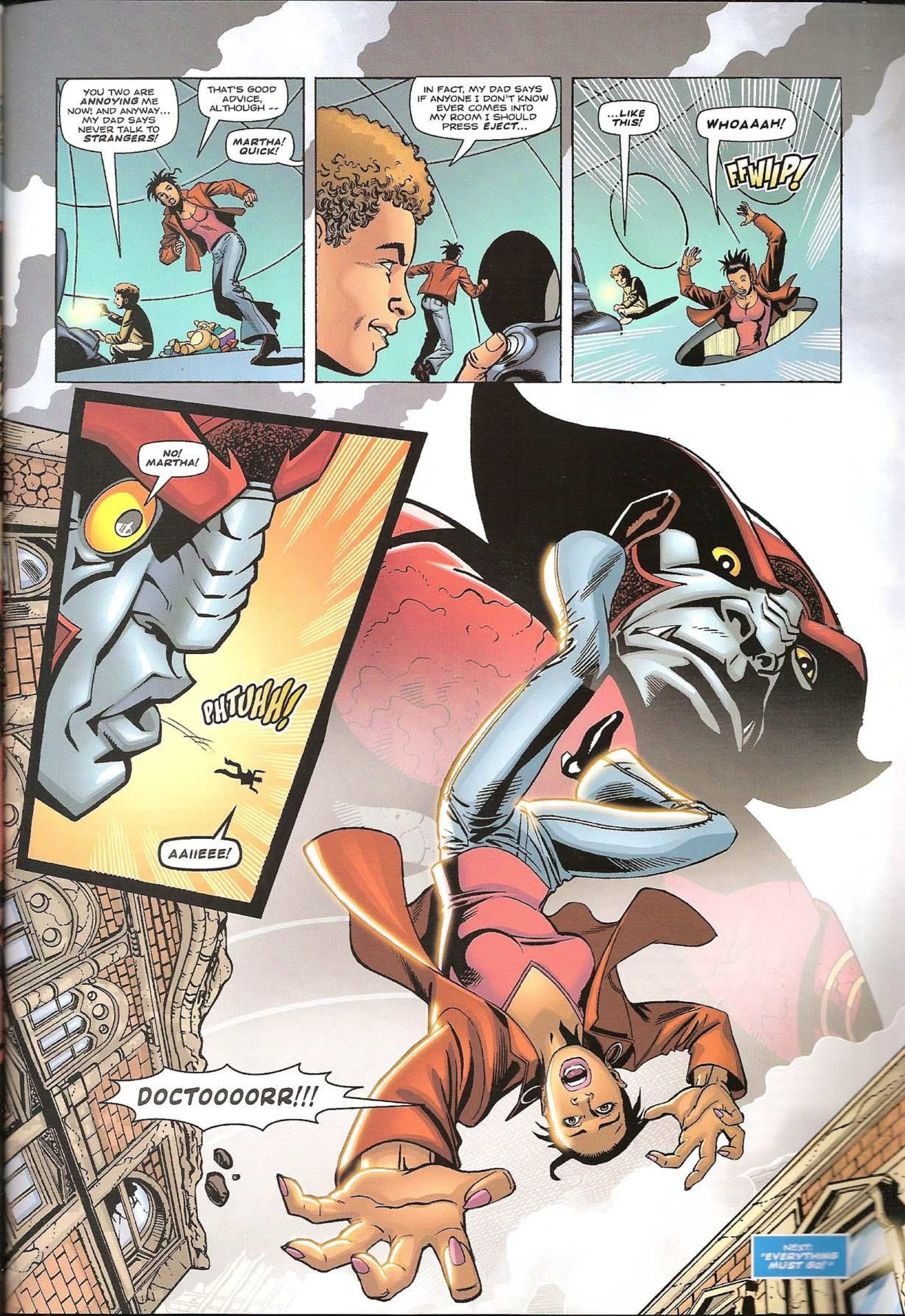

AND WHAT WORLD IS IT WE'RE SAVING TODAY?
"LOAM", APPARENTLY...
"CAN'T SAY I'VE EVER HEARD OF IT, BUT I'M SURE IT SPEAKS VERY HIGHLY OF ME..."
SO WHAT ELSE HAVE YOU BEEN KEEPING SECRET FROM ME? HMM? THAT'S WHAT I'D LIKE TO KNOW!
OH, BACKSIDES! YOU'VE MADE ME BREAK THE STARTING HANDLE NOW!
K-KRACK!
KREEEAK!
WOULD YOU LOOK AT THAT... I THINK I'VE GOT IT GOING!
OH MY...
SKROOM!
AWW, AND WHAT WOULD OUR HERO DO WITHOUT HIS SONIC SCREWDRIVER, EH?
WELL, FOR A START, I WOULDN'T LOOK HALF AS CLEVER... AND I'D SPEND A LOT OF TIME KICKING IN DOORS.
THAT'D BE QUITE BUTCH, ACTUALLY.
I'LL REMEMBER THAT NEXT TIME I'M ON BALSA-WORLD!
HOME
HOME
IS THAT SOMEONE SINGING...?
HOME
HOME
HOME
SOUNDS LIKE LEONARD COHEN WITH A BELLY ACHE!
THAT'S STARTING TO GIVE ME THE CREEPS...
I KNOW WHAT YOU MEAN... THERE'S SOMETHING NOT RIGHT ABOUT THIS PLACE ...
SSHHHWWWSSSSSSSHH


SOMETHING NOT RIGHT AT ALL...
AHH, *LOOK!* IT WORKS! AFTER ALL THIS TIME... *IT WORKS!* I WAS STARTING TO DOUBT THE GENIUS OF DIGLIANO, BUT HE WAS RIGHT ALL ALONG!
DIGLIANO THE PORTRAIT PAINTER? YOU MEAN THIS WAS DESIGNED BY AN *ARTIST?!*
AND YOU EXPECT ME TO SIT IN IT AND... *FLY?!*
THIS IS OUR *CHANCE*, SWEETLEAF! THIS IS OUR WORLD'S LAST CHANCE -- *DEATH OR GLORY AWAITS US!*
IN A FLYING CHAIR?!
DEATH AND *HUMILIATION* IS WHAT AWAITS US, IF YOU ASK ME!
WOTCHA! WHAT YOU UP TO?
JUST GOT A *SCAPPERED HOWW* TO *MUNTY* AND THEN I'M ONTO *KEMEN.*
UH, WHERE'S YOUR MUM AND DAD?
SHH! DIDN'T YOU HEAR HIM? HE'S GOT A SCAPPERED HOWW TO MUNTY!
DONE IT! *KEMEN* NEXT, COULD BE *MAYCOLES* AND *STINGMEE BEENS!*
DOCTOR, ARE YOU SURE THIS *TARDIS TRANSLATOR* THING IS WORKING, BECAUSE THAT SOUNDED LIKE TOTAL *GIBBERISH* TO ME!
THING IS, IF THERE'S NO *EQUIVALENT* IN *ENGLISH* FOR WHAT HE'S SAYING THEN YOU'RE GONNA GET WHAT YOU HEAR.
SO WHAT *IS* HE TALKING ABOUT THEN?
HAVEN'T GOT A CLUE!


UH, HI AGAIN. SO, YOUR MUM AND DAD...?
THEY'RE BUSY.
WELL, THAT MAKES SENSE. IF THERE'S BEEN A CALAMITY -- A WAR, SOME NATURAL DISASTER MAYBE -- ALL THE GROWN-UPS'LL BE BUSY.
MAYBE THIS IS A BUNKER -- SOMEWHERE THEY PUT THE KIDS TO KEEP THEM SAFE?
I ONLY SEE ONE KID. WHAT'S SO SPECIAL ABOUT HIM? WHY BUILD ALL THIS JUST TO KEEP HIM SAFE?
THROOM!
'EY, LOOK...
...WHAT THE 'ELL IS THAT?
IS IT A BIRD...?
IT'S THE BARONESS -- LOOK! SHE'S TAKEN TO THE SKIES! IS THERE STILL HOPE?
THE MAD OLD BINT, WHAT DOES SHE THINK SHE'S DOING?
YOU GORRA ADMIRE HER PLUCK...WHO ELSE'D HAVE THOUGHT OF FLYING A CHAIR ON A DAY LIKE THIS?
I DON'T ADMIRE HER -- I DESPISE HER. I HOPE SHE DIES... I HOPE SHE DIES IN PAIN FOR WHAT SHE DID!
I THOUGHT SHE WAS DEAD...
"I THOUGHT SHE DIED YEARS AGO!"
I CAN'T BELIEVE THERE ARE STILL SO MANY PEOPLE DOWN THERE, SUGARPEA! I THOUGHT THEY'D HAVE GONE!
LOOK AT THEM. THEY'RE THE HOMELESS, THE PRISONERS, THE BUSKERS, THE 'TOO OLD TO PACK UP AND MOVE'... THE ONES WHO GOT LEFT BEHIND...


"THE ONES I KILLED..."
I'M GONNA HAVE A QUICK LOOK AND SEE WHAT'S UP THIS TUNNEL. JUST STAY THERE AND TALK TO LITTLE TIMMY FOR A MINUTE.
TALK ABOUT WHAT?
I DUNNO. TALK ABOUT KIDS' STUFF -- SKATEBOARDS, SWEETS, BOGEYS -- YOU REMEMBER...
OKAAAY...
HI! I'M MARTHA. WHAT'S YOUR NAME?
KIPE. MY NAME IS KIPE.
SO... UH... KIPE... HOW YOU GETTING ON WITH YOUR "HAPPY SCOWS" AND ALL THAT?
THEY'RE SCAPPERED HOWWS AND THEY'RE REALLY TRICKY, SO BE QUIET!
OOH, LOOK! THERE'S THE PARLIAMENT BUILDING! AND THERE'S THE PRIME MINISTER IN HIS OFFICE!
CAPTAIN GOES DOWN WITH THE SINKING SHIP, EH?
WAVE, SUGARPEA, WAVE!
WHAT IN THE NAME OF CHAOS AND CALAMITY IS THAT?
THAT... IS THE RETIRED EX-PRIME MINISTER, BARONESS HELLYER, AND HER LADY-FRIEND, FLYING THROUGH THE CITY IN SOME SORT OF... WINGED CHARIOT, SIR.
THEY APPEAR TO BE WAVING, SIR. SHOULD I WAVE BACK?
TURN AWAY, CHALMERS. I WANT TO FACE THE END OF THE WORLD WITH MY SANITY INTACT...

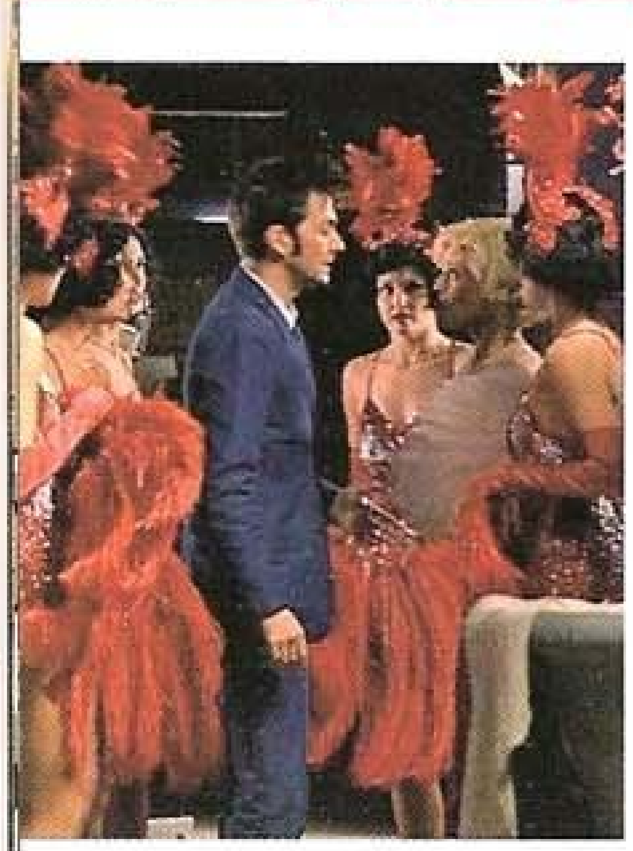

CAN'T WE **SLOW DOWN** A BIT? IT'S GIVING ME A FUNNY FEELING IN MY TUMMY!
THE CITY'S FULL OF **HIGH GOLIAX** -- WE DAREN'T SLOW DOWN, SWEETLEAF.
WHY DON'T YOU HAVE ONE OF YOUR **PEPPERMINTS**, EH?
LIGHT AT THE END OF THE TUNNEL...!
LET'S HAVE A LOOK THROUGH THE **ROUND** WINDOW...
MARTHA!!
AWW! I **MISSED**! YOU TWO ARE **DISTRACTING** ME!
I THINK...
I KNOW...
WHERE WE ARE!


YOU TWO ARE *ANNOYING* ME NOW! AND ANYWAY... MY DAD SAYS NEVER TALK TO *STRANGERS*!
THAT'S GOOD ADVICE, ALTHOUGH --
MARTHA! QUICK!
IN FACT, MY DAD SAYS IF ANYONE I DON'T KNOW EVER COMES INTO MY ROOM I SHOULD PRESS *EJECT*...
...LIKE THIS!
WHOAAAH!
FFWHIP!
NO! MARTHA!
PHTUHH!
AAIIEEE!
DOCTOOOORR!!!
NEXT: "EVERYTHING MUST GO!"

TV PREVIEW

EPISODES 4 & 5:

DALEKS IN MANHATTAN EVOLUTION OF THE DALEKS



AS SELF-EXPLANATORY EPISODE titles go, *Daleks in Manhattan* takes some beating. Reminiscent of last year's *Snakes on a Plane* – a movie about snakes, on a plane (it was!) – you would be forgiven for thinking that *Daleks in Manhattan*'s bluntly descriptive title says it all, that you know pretty much what to expect from this two-part *Doctor Who* adventure. It has Daleks in it. They're in Manhattan. 'Nuff said?

Well, no. Its matter-of-fact title may defy deconstruction, but *Daleks in Manhattan* – written by the longest-serving of the show's four script editors, Helen Raynor – is far from predictable. The Daleks are at once less like *and* more like Daleks than they've ever been, the cliffhanger is as genuinely shocking as it is startlingly inventive, the *Doctor Who* visual effects team's capacity to turn twenty-first-century Cardiff into 1930s New York is so astounding that the pause button on your remote may become eroded from over-use, and a strange and wonderful love affair underlies a twisty-turny plot that takes Series Three's greatest preoccupation, an exploration of what it means to be human ("Human" or "Non-human" insist the Judoon; Shakespeare is "the most human human" that ever lived; a brave new world for humankind in New New York; in a few weeks' time, even the Doctor becomes human), to the next, terrifying stage.

Oh, and there's a musical number. A fully-blown song-and-dance routine. Don't worry, though, it works.

"I saw the finished version of Episode 4 yesterday," enthuses Helen. "I was seeing virtually all of the effects and CGI for the first time, and, yes, it is absolutely still possible for me to get caught up in it – thank God, because the other instinct is to sit there and think of all the things that you'd do differently. The moment where Mr Diagoras meets Dalek Sec was quite a shock! I'd always wanted it to be visceral and gruesome – and it certainly is! I was really caught out by Frank's capture in the sewers, too. The Pig Men are so brutal."

There's always a satisfying 'classic' *Doctor Who* feel about a period adventure, and so much about the Daleks ("from their design to the 'sub-fascism'," observes Helen) feels right at home in the 1930s. "I know we say Thirties, but actually it's the year 1930," she points out. "I was very influenced by horror films of the time, especially *Frankenstein* – no prizes for spotting that one – so creepy sewers, showgirls in peril, and lab experiments all fell into my lap."

One of *Doctor Who*'s best directors, James Strong, adds some show-stopping glitz and glamour to proceedings, which are, at times, a quantum leap – or Emergency Temporal Shift – away from his Series Two episodes, *The Impossible Planet* and *The Satan Pit*. "I wanted to give *Daleks in Manhattan* a different feel to the last two that I did," he confirms, "which were gritty, and dark, and atmospheric, and moody. I was extremely fortunate to get two such exciting episodes for my first *Doctor Who*, so the challenge this time was not to try to top them but to do something different. I didn't want to repeat what we did last year. It was a challenge to make them just as cinematic and exciting, but without having to rely on spooky corridors, and monsters, and guns and stuff... although there's a fair bit of that as well, actually! This is 1930s New York, and I wanted to play on that

> "I was trying to connect to my childhood reaction to the Daleks – that sickening, scary lurch in the stomach..."

Hollywood matinee, widescreen cinema sort of look – lots of wide angles, lots of colour, very showbiz. It's got that kind of Americana feel to it. We looked at films of the period – *Sunset Boulevard*, *Gone with the Wind*, Billy Wilder and John Ford classics, all those Busby Berkeley musicals of the Thirties – and, in our own little way, we tried to give *Daleks in Manhattan* that sort of feel. It was an opportunity for me to try something completely different."

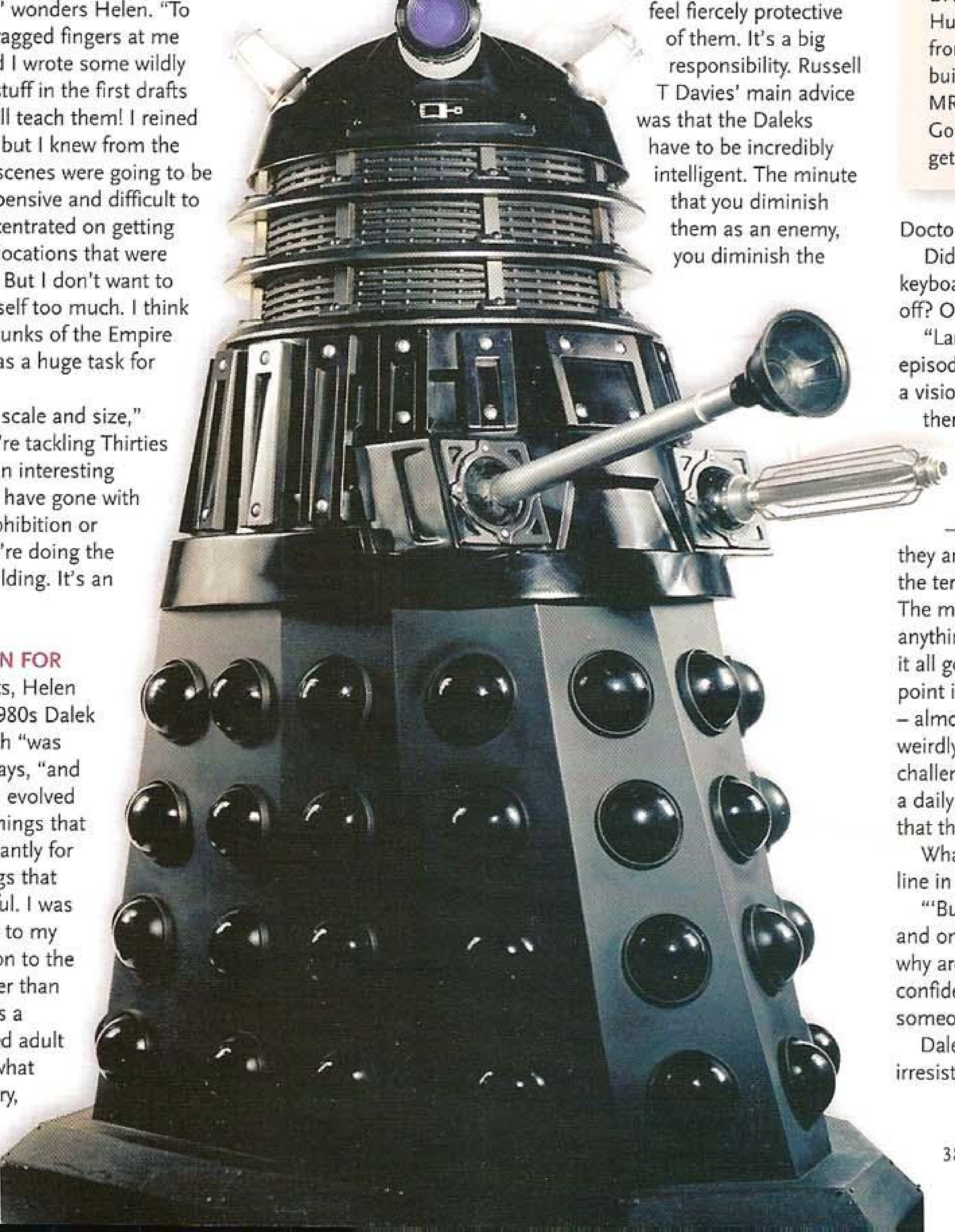
"James is Mr Film," chuckles Helen. "He always sets out to make a film for telly, and so he's hugely ambitious for the episodes. You can see that everywhere, from locations to casting to individual shots."

"There's no such thing as 'can't be done' on *Doctor Who*," James insists. "Anything is possible. It was always going to be set in New York in the Thirties, and you do think, 'How the hell do we do this?' Luckily, we managed to do some filming in New York, without the principal cast – plate shots, basically. A lot of the architecture hasn't changed since then, so the benefit of going to New York to shoot material that's specific to our episodes, and our shots, was essential. There's nothing like the real thing. You believe that you're there, cos actually we *were* there."

"Limitations?" wonders Helen. "To be fair, no one wagged fingers at me to start with, and I wrote some wildly over-ambitious stuff in the first drafts as a result. That'll teach them! I reined in subsequently, but I knew from the start that street scenes were going to be horrendously expensive and difficult to realise, so I concentrated on getting the most out of locations that were key for the story. But I don't want to congratulate myself too much. I think building large chunks of the Empire State building was a huge task for everyone."

"It's all about scale and size," says James. "We're tackling Thirties New York from an interesting angle. You could have gone with gangsters, or prohibition or whatever, but we're doing the Empire State Building. It's an epic adventure."

IN PREPARATION FOR writing the scripts, Helen watched some 1980s Dalek adventures, which "was great fun," she says, "and very instructive. I evolved a kind of list of things that I think work brilliantly for Daleks, and things that are less successful. I was trying to connect to my childhood reaction to the Daleks, too, rather than watching them as a critically distanced adult – remembering what gave me that scary, sickening lurch in my stomach. There's such a sense of ownership for British audiences and fans, for the Daleks. I feel fiercely protective of them. It's a big responsibility. Russell T Davies' main advice was that the Daleks have to be incredibly intelligent. The minute that you diminish them as an enemy, you diminish the Doctor's fight against them."



Did Dalek vernacular roll off of Helen's keyboard? Did she nail the lingo from the off? Or was it a struggle to get right?

"Language is really important in these episodes," Helen explains. "Dalek Sec has a visionary rhetoric all his own – so I think there's a fair bit of 'untypical' Dalek dialogue in these episodes, just cos of the nature of the story. As regards your more standard Dalek – personally, I think the less chatty they are, the scarier they are. It preserves the terror of that unique, grating voice. The minute that you start straying near anything that sounds like Dalek small talk, it all goes a bit pastiche-y anyway. The point is, they *don't* chat; they're so direct – almost childlike sometimes cos of that, weirdly. Trying to keep them concise was a challenge. Trying to keep myself concise is a daily challenge, though, so I don't know that that's just to do with the Daleks!"

What, then, is Helen's favourite Dalek line in *Daleks in Manhattan*?

"'But there are millions of humans, and only four of us. If we are supreme, why are we not victorious?'" she says confidentially, and flashes a grin. "Well, someone had to say it..."

Daleks in Manhattan? Frankly, irresistible.

BENJAMIN COOK

DOCTOR·WHO

BROADCAST
Saturdays 21 & 28 April, BBC One

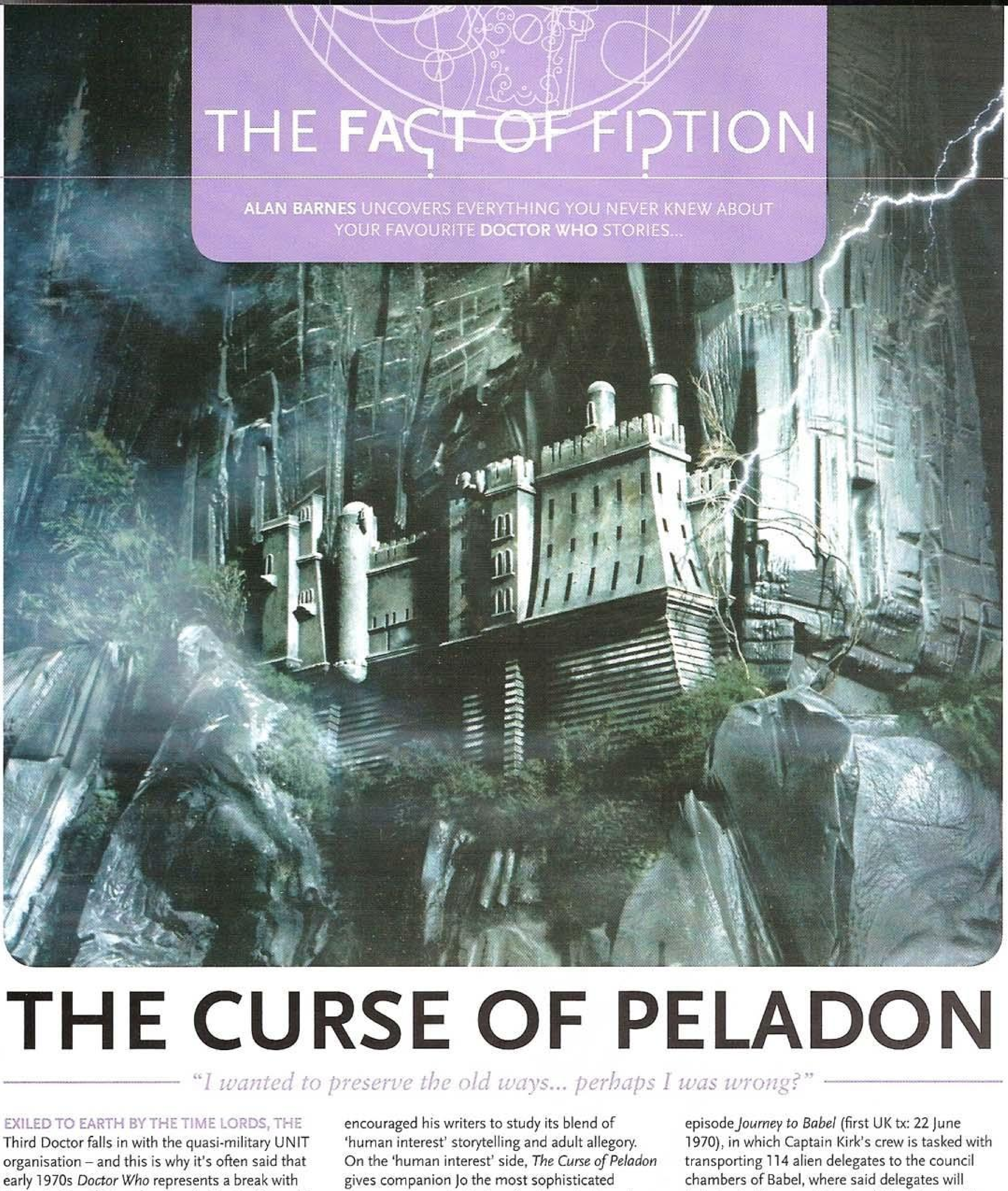
WRITER
Helen Raynor

DIRECTOR
James Strong

STARRING
David Tennant, Freema Agyeman, Hugh Quarshie, Miranda Raison, Ryan Carnes, Andrew Garfield, Eric Loren, Flik Swann, Alexis Caley, Earl Perkins, Peter Brookem, Ian Porter

IN A NUTSHELL
The Doctor takes Martha to 1930s Manhattan – one last trip in the TARDIS before returning her home. But something is rotten in the state of New York. Why are the poor, the starving, and the huddled masses disappearing, one by one? What stalks the sewers beneath the city that never sleeps? The Cult of Skaro is back – making a brand new start of it in old New York. If the Daleks can make it there, they can make it anywhere. The whole planet is in terrible danger...

QUOTE, UNQUOTE
DALEK: This day is ending. Humankind is weak, you shelter from the dark. And yet, you have built all this.
MR DIAGORAS: That's progress. Gotta move with the times, or you get left behind.



THE FACT OF FICTION

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE **DOCTOR WHO** STORIES...

THE CURSE OF PELADON

"I wanted to preserve the old ways... perhaps I was wrong?"

EXILED TO EARTH BY THE TIME LORDS, THE Third Doctor falls in with the quasi-military UNIT organisation – and this is why it's often said that early 1970s *Doctor Who* represents a break with the series' pacifist, anti-authoritarian tradition. It's nonsense, of course – whereas William Hartnell's First Doctor, as far back as *The Daleks* (1963-64), was all for fomenting aggression among the peace-loving Thals, Jon Pertwee's Doctor was the first to clearly articulate his disapproval of military methods: in the conclusion of *Doctor Who and the Silurians* (1970), for example. But there can't be a clearer repudiation of the idea than *The Curse of Peladon* – because this, the first story in which the Third Doctor escapes UNIT and travels off-world, has, as we'll see, the most blatantly pro-Establishment subtext of the lot!

But there's more going on in *The Curse of Peladon* than a parody of early 1970s politics. In other ways, it's a perfect example of the then-producers' view of the series – not least in its resemblance to 'classic' (*ie* proper) *Star Trek*. The voyages of the USS Enterprise had filled *Doctor Who*'s Saturday teatime slot in 1969, and script editor Terrance Dicks is known to have encouraged his writers to study its blend of 'human interest' storytelling and adult allegory. On the 'human interest' side, *The Curse of Peladon* gives companion Jo the most sophisticated romance the series had so far attempted – not least in the fact that it's doomed!

It's more instructive still to compare *The Curse of Peladon* to the second season *Star Trek* episode *Journey to Babel* (first UK tx: 22 June 1970), in which Captain Kirk's crew is tasked with transporting 114 alien delegates to the council chambers of Babel, where said delegates will debate whether or not to admit the mineral-rich world of Coridan to the United Federation of Planets. But when the anti-admission Tellarite ambassador is assaulted, suspicion falls on the pro-admission Vulcan delegate... until a spy from Orion is discovered, his secret mission to stir up the delegates and doom the conference. Find and replace the proper nouns yourself! The episode also makes much of the fact that science officer Spock, like Peladon, has an alien father and a human mother. (And note that another second season episode, *Amok Time*, sees Kirk and Spock engage in a trial by combat not at all unlike the Doctor/Grun scrap at the end of Episode Three.)

Seen today, the two Peladon adventures begin to look less and less like breaks with the Third Doctor's continuity than forerunners of a more emotionally and intellectually engaging *Doctor Who*: distant relatives of, say, *The End of the World* (2005). Only with ruder-looking monsters...

ALAN BARNES

EPISODE ONE Broadcast: 29 January 1972

On the planet of Peladon, a mountainside citadel is lashed by lightning.

In his Target Books novelisation, *Doctor Who and the Curse of Peladon* (1974), writer Brian Hayles situates the Citadel atop 'Mount Megeshra'.

Overseen by former Gerry Anderson hand Ian Scoones, the Peladon modelwork was mounted at the small 'puppet theatre' stage at BBC Television Centre over 15-17 December 1971, ahead of all other recording.

Inside, Chancellor Torbis (Henry Gilbert) tells the young Prince Regent (David Troughton) that all of the delegates from the Galactic Federation have now arrived – all, that is, except the delegate from Earth.

21-year-old David Troughton was, of course, the eldest son of Second Doctor actor Patrick Troughton, and had made fleeting appearances in *The Enemy of the World* (as one of the Guards at Kanowa, uncredited, 1968) and *The War Games* (as Private Moor, 1969). At the time of *The Curse of Peladon*'s production, he shared 'digs' with future Doctor Colin Baker… and was fancied by current companion Katy Manning. (There's a sitcom in that.)

High Priest Hepesh (Geoffrey Toone) warns that should Peladon join the Federation, as his brother Torbis proposes, the curse of Aggedor – a mythical beast that protects the throne – will surely be brought upon them.

Rarely has a *Doctor Who* story been so precisely of its moment. (Or, it has to be said, so ferociously pro-Conservative.) On Saturday 22 January 1972, one week exactly before transmission of Episode One, British Prime Minister Edward Heath signed the Treaty of Accession at the Palais d'Egmont, Brussels, paving the way for the United Kingdom's formal entry into the European Economic Community (EEC, or 'Common Market' in common parlance), the forerunner of the EU. The subtext of *The Curse of Peladon*, in which the proud sovereign state of Peladon is negotiating for entry into the political and economic Galactic Federation bloc, despite considerable opposition from both within and without, speaks for itself.

Bit of politics: British governments had been jockeying to enter the EEC ever since the ink had dried on the Treaty of Rome binding its founding six members – France (*bien sur*), West Germany (as was), Italy, Belgium, Holland and Luxembourg – in 1957. But the United Kingdom's entry had been vetoed by French President Charles de Gaulle in both 1963 and 1967, and it wasn't until after de Gaulle had been succeeded by Georges Pompidou (in 1969), and the virulently pro-European Tory sailor Heath had berthed himself at 10 Downing Street (in 1970), that negotiations could reasonably restart. The four *Curse of Peladon* scripts were commissioned on 14 May 1971 and delivered between 26 May and 28 June. It's perhaps not such a coincidence, therefore, that Episode One was written during a 12-day period that included the single most important turning-point in Britain's quest to join the EU: the Anglo-French summit at the Elysée Palace in Paris over 20-21 May 71, following which Pompidou declared that he would not block a third British bid. It's this specific moment, surely, that *The Curse of Peladon* commemorates.

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- OOPS!
- SPECULATION

▲ *Top right: The TARDIS lands in a precarious position...*

▼ *King Peladon and High Priest Hepesh.*

So who are these characters? Bachelor Peladon, with his back-combed bouffant, can only be a Ted Heath. Since Hepesh can't be a Harold Wilson – he's one of Peladon's closest advisers – he must surely represent the small cadre of anti-Europeans within Heath's own flanks: Enoch Powell, maybe?

The pro- and anti-debate continued throughout *The Curse of Peladon*'s production, recording (one episode a night at Television Centre, on 17-18 January and 31 Jan-1 February 1972) and transmission. Matters came to a head with the crucial second reading of the EU Accession Bill in the House of Commons over 15-17 February 1972 (two days before transmission of Episode Four), when the Government prevailed with a majority of just eight in favour (309 for; 301 against, including Enoch). The Bill was granted royal assent on 17 October 1972, and Britain joined the EEC on 1 January 1973.

Outside the throne room, Torbis is killed by a creature glimpsed only by Peladon's mute bodyguard, Grun (Gordon St Clair) – who points to a representation of the horned Aggedor. According to Hepesh, Aggedor's spirit has risen again…

The Curse of Peladon was a cut-and-shunt job, cannibalised from elements of two story ideas submitted by Brian Hayles: its structure and contained setting from *The Shape of Terror*, a murder mystery bound to the confines of a research station on the planet Medusa Centaurus; and some of its monsters from *Doctor Who and the Brain-Dead*, in which the Ice Warriors attack Earth with their brain-freezing Z-beam. Hayles came away from a meeting with producer Barry Letts and script editor Terrance Dicks on 1 March 1971 with the bare bones of

The Curse of Peladon's plot, noting – explicitly – that the Royal Beast was akin to 'the Hound of the Baskervilles'. Arthur Conan Doyle's *The Hound of the Baskervilles*, a Sherlock Holmes adventure first serialised in *The Strand Magazine* between August 1901 and April 1902, begins with an account of the death of the elderly Sir Charles Baskerville, whose heart gives out after a nocturnal encounter apparently involving the spectral dog that first killed a Baskerville heir at the time of the English Civil War. This history is related in Chapter Two, *The Curse of the Baskervilles* – and it's worth noting that Serial MMM's second working title (after *The Curse*), was *Curse of the Peladons*. Torbis' death by the 'risen again' Aggedor is roughly analogous to the death of Sir Charles, and sets up the 'supernatural' event eventually debunked by the hero's science, but that's where the *Baskervilles* comparisons end – unlike Doyle's villain Stapleton, Hepesh isn't seeking to murder the titled heir outright. (For a full-on *Doctor Who*/*Baskervilles* pastiche, see John Peel's *Missing Adventure*, *Evolution* [Virgin Publishing, 1994].)

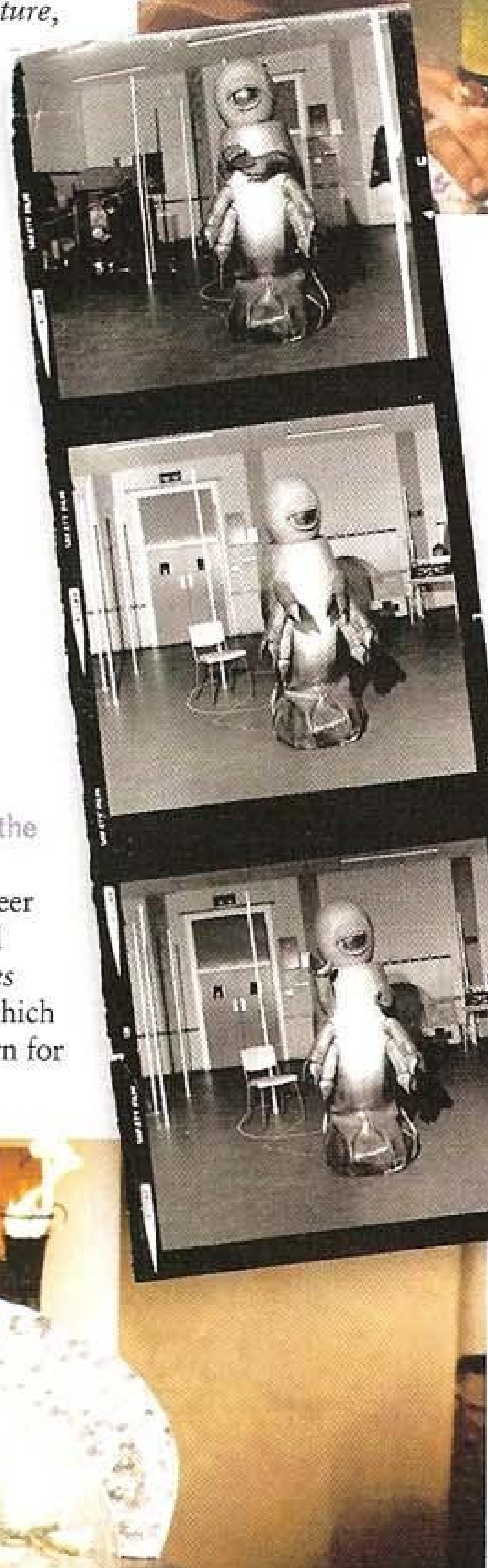
The TARDIS lands on the sheer face beneath the citadel, the Doctor (Jon Pertwee) having persuaded Jo Grant (Katy Manning) to accompany him on a 'test flight' from Earth... despite her having made a date with UNIT Captain Mike Yates.

The 'Yates date' line was inserted by script editor Terrance Dicks to account for the uncharacteristically glam costume given to Katy Manning by designer Barbara Lane.

All that's happening at UNIT HQ while the Doctor and Jo are away – the Brigadier joining forces with the Master, no less – is related in *Doctor Who: The Face of the Enemy*, a novel by David A McIntee (BBC Books, 1998).

The Doctor pockets a faulty component (the 'interstitial beam synthesiser') and they exit the ship – which promptly tips over and plummets down the mountainside, leaving them no option but to climb to the citadel above.

The TARDIS survived its tumble off a sheer precipice (with its crew inside) in a literal cliffhanger bridging *The Rescue: Desperate Measures* and *The Romans: The Slave Traders* (both 1965), which perhaps explains the Doctor's relative lack of concern for his ship.



The mountainside scenes were pre-filmed at the BBC's Television Film Studios at Ealing on 16 and 17 December 1971, with stuntman Terry Walsh doubling Jon Pertwee in places.

The newly-arrived Federation delegate from Alpha Centauri – a one-eyed, six-armed hermaphrodite (Stuart Fell, voiced by Ysanne Churchman) – is alarmed by news of Torbis' death, but Peladon tries to calm its fears.

Dialogue cut from this scene during editing underlined the fact that Peladon's formal coronation will not take place until the planet has achieved Federation membership, demonstrating the young regent's commitment to his cause.

Alpha Centauri's yellow cape was a last-minute addition, director Lennie Mayne thinking the 'undressed' creation way too penile in appearance. Centauri's bulbous, one-eyed, vein-crossed head was worn by stuntman Stuart Fell like a hat.

In Hayles' novelisation, Centauri's body is coloured an "iridescent turquoise" (not green) – but changes colour according to its mood. Here, for instance, its tentacles ripple uneasily, "their colours changing to a milky blue in sure indication of alarm"; later, it's described as "palpitating green and blue" and "fluctuating wildly from mauve to pale green".

If Earth is a "remote and rather unattractive planet", as Alpha Centauri claims, Centauri's people can't get out much – the Alpha Centauri system is a cosmically piffling four million light years from Earth, which Peladon says is "many" light years away from his own planet. Arcturus, by comparison, is a whopping 37 million light years away from Earth, give or take. Quite where this puts Peladon is anyone's guess, but Earth's distance from Peladon can't alone account for the its delegate's lateness (as Peladon suggests) – Mars, home to the Ice Warriors, is Earth's next-door neighbour!

Stopping, exhausted, on a narrow ledge, Jo finds a tunnel leading into the mountain itself...

The Doctor was given a line to cover the fact that he and Jo hadn't been rained on, despite the lightning ("Continuous sheet lightning but no rain. Weird"), but this was cut for time. Hayles' novelisation gives this insight to Jo instead: "'... all that sheet lightning and thunder and wind – but no rain? ... I just wonder if we're still on Earth, that's all.'" (They're both wrong: the phenomenon of 'dry lightning' – where warm air evaporates falling rain before it reaches the ground, causing a 'waterless storm' – is responsible for many wild fires, particularly in the western USA.)

Hepesh takes Alpha Centauri to the delegates' conference room, where it encounters the delegate from Arcturus (Murphy Grumbar, voiced by Terry Bale), a weird, quivering organism housed in a protective globe atop a locomotive unit fitted with a heat ray.

In Hayles' first draft, Arcturus' weapon was tried out on a statue, not an urn.

In the tunnel, the Doctor and Jo pass a shrine dedicated to Aggedor. In the citadel, Peladon asks Hepesh that since it was he who invited the Federation delegates – why was it that Torbis died, and not him?

In Hayles' novelisation, Peladon's human mother is named 'Ellua'.

A significant scene was cut from the broadcast version: here, Hepesh draws Grun (hitherto dumbly loyal to the Prince Regent) into his plotting, persuading the mute that since Aggedor spared his life, he's now beholden to do as Aggedor would wish, and protect Peladon from the delegates. In the novelisation, Grun then kneels to kiss Hepesh's ring, "a huge jewel carved into the form of Aggedor's face". With this scene omitted, the transmitted version gives the impression that Hepesh and Grun are in cahoots from the off, making Grun's change of loyalties in Part Four seem rather out of the blue. Hayles' story breakdown, delivered in the Spring of 1971, had Hepesh hypnotising Grun to do his bidding.

An ominous growling close by drives the Doctor and Jo into an apparent dead-end – albeit one lit with a torch, which works as the mechanism to open a doorway into the citadel.

A short scene in which Hepesh collects Arcturus and Alpha Centauri from the delegates' room was cut for time. Hayles' novelisation expands on this, with Centauri twittering his disapproval of the citadel's décor ("'And have you *seen* the colour scheme in my living quarters?'"), much to Arcturus' disgust ("'We are here… to bring order and political unity to this planet – not to decorate it like a Centaurian fun-palace!'").

▲ *Hepesh (Geoffrey Toone)*

◀ *Opposite top: The Doctor tries to rewire Arcturus' systems.*

◀ *Alpha Centauri practices prancing about in the BBC rehearsal rooms...*

◀ *Opposite below: The delegate from Arcturus enters the conference room.*

▼ *Jo (Katy Manning) tries to persuade Alpha Centauri (Stuart Fell) and Ice Lord Izlyr (Alan Bennion) to help the Doctor...*

The Doctor and Jo hide as an alien passes by – which the Doctor recognises as an Ice Warrior, native to Mars. They try to turn back, but are arrested by Peladon's guards. Ice Warrior Ssorg (Sonny Caldinez) and his superior, Ice Lord Izlyr (Alan Bennion) join the other delegates in the throne room...

Despite having played Ice Warriors in both the creatures' début, *The Ice Warriors* (1967) and their return appearance, *The Seeds of Death* (1969), Sonny Caldinez was not the first actor contracted to play Ssorg – he replaced one David Purcell on 9 December 1971. Alan Bennion had played Slaar, the only other Ice Lord seen to date, in *The Seeds of Death*.

... where Hepesh describes the curse of Peladon: how the spirit of the now-extinct Royal Beast Aggedor will rise to defend Peladon when a stranger appears to threaten the kingdom. Then the Doctor and Jo are brought in...

The ensuing Jo/Peladon romance is given a decidedly Oedipal twist in Hayles' novelisation: "[Peladon's] gaze fell most intently upon Jo who… managed to look both elegant and beautiful. And it struck both Peladon and Hepesh that this Earth-alien had the face and form of Ellua, long dead." Gah! Ick! Ugh! Don't go there! (Etc.)

Izlyr mistakes the Doctor for the (delayed) Earth delegate. Seeing Jo, Hepesh warns that only females of royal blood may enter the throne room, on pain of death. The Doctor introduces his companion as 'Princess Josephine of TARDIS' – an observer. Grun, meanwhile, has slipped away from his master's side, and prepares to dislodge a statue of Aggedor from a balcony outside. The squabbling delegates prepare to adjourn to their conference room – but as they file out, the Aggedor statue above topples over...

EPISODE TWO

Broadcast: 5 February 1972

The Doctor bundles Alpha Centauri and the Ice Warriors forward, saving them. As Grun makes himself scarce, Hepesh blames the spirit of Aggedor. Arcturus proposes cancelling the conference, but Peladon recalls the delegates to the throne room. Prompted by the Doctor, Jo slips behind the curtain leading to the balcony, and uncovers a small metallic object...

THE FACT OF FICTION

? ! Are the big footprints beside really supposed to incriminate Ssorg, as the later scene in which the Doctor muses that "only Ssorg's strength could have shifted that statue" suggests? (Even Jo has the wit to point out that Ssorg was with them at the time – and the Doctor should know, having saved Ssorg's life when the statue fell!) Was Grun really carrying a lucky Ice Warrior's foot (or whatever) with which to falsely condemn Ssorg? Or – since the footprints are never actually explained, unlike the trisilicate key – has the Doctor jumped to the wrong conclusion? Famously, the second chapter of *The Hound of the Baskervilles* concludes with the deathless line, "Mr Holmes, they were the footprints of a gigantic hound!" If this is what Brian Hayles is alluding to, perhaps they were (or were supposed to be mistaken for) Aggedor's footprints.

Jo sneaks back as the delegates adjourn. Peladon asks Jo to remain, but when it becomes apparent he wants her as a political ally, she rebuffs him, saying she's "strictly neutral".

? Here, Peladon talks of the values – justice, compassion and love – he learned from his mother, whose back-story is spelled out in *Legacy*, a *New Adventures* novel by Gary Russell (Virgin Publishing, 1994). Although the bulk of the book is set 150 years after the events of *The Curse*, its first chapter delves deep into Peladon's history – beginning with the young King Sherak, first monarch of Peladon, being saved on a trip to the dark side of Mount Megashra by one of the fabled Aggedors, which is thereafter named the Royal Protector. Many generations later, a spaceship carrying Ellua, Princess of Europa (Jupiter's moon – or a sly reference to the European intrigues that inspired *The Curse*?), crashes on Peladon. She marries young King Kellian, and inspires Kellian's bid to join the Federation – a process completed by their son, Peladon, who succeeds to the throne aged 12, Kellian having died in a hunting accident.

▲ *Top: 'Princess' Josephine Grant.*

▲ *Above: The delegates find that Arcturus has been attacked...*

▼ *The ferocious Aggedor – easily pacified by Venusian lullabies!*

In the Temple of Aggedor, Hepesh orders Grun to destroy the Doctor. Elsewhere, the Doctor identifies the object found by Jo as an electronic spaceship's key made of trisilicate – a mineral found only on Mars, making the Ice Warriors prime suspects.

! Since the sequel *The Monster of Peladon* (1974) takes us inside Peladon's own trisilicate mines, the Doctor's reasoning is rather dubious!

A distant alarm calls the Doctor and Jo to the delegates' conference room, where Arcturus is in trouble: the servo-junction cube from his life support unit has been removed. Izlyr, Alpha Centauri and Hepesh arrive just as the Doctor is completing an emergency rewiring of Arcturus' systems. Jo searches the delegates' rooms, finding the missing cube in Izlyr's quarters, but is discovered by Ssorg – who accuses her of trying to incriminate Izlyr. He leaves, locking her in.

? *Doctor Who* fandom has long been amused by the fact that there's only one bed in this room, hinting at hot Warrior-on-Warrior action, but it's made clear that these are *Izlyr's* quarters. True, there's no mention of Ssorg being berthed elsewhere, and he comes and goes as he pleases... but it's a free galaxy, right? (Come to think of it – Izlyr's definitely a Lord, but where's it spelled out that Ssorg is male?)

In their previous appearances, Ice Warriors came with sonic weaponry attached, but here Ssorg picks up a rifle of sorts – indicating that the Martians have indeed changed their ways, to a degree.

Now we've already established that Peladon is Ted Heath. The Warriors are ancient enemies-turned-allies, who've revoked their martial past... they're the French, post-de Gaulle, of course! As for Arcturus... former industrial giant, its mineral wealth running out... he's most likely German. Which makes cowardly bureaucrat Alpha Centauri a slur on the entire Belgian nation. Probably.

Arcturus recovers, but cannot remember who attacked him. Outside the conference room, Grun stops the Doctor, beckoning him away. While Izlyr relates to the other delegates his suspicion that the Doctor is plotting to marry 'Princess' Jo to Peladon, giving Earth an unfair advantage within the Federation, Jo contrives to escape Izlyr's quarters by the window, picking her way across a treacherous ledge...

! Jo's footwear changes in the cutaway shot where she accidentally dislodges part of the ledge – her shoes are still pink, but they didn't have buckles before!

Intimating that Jo's in trouble, Grun leads the Doctor into the secret passage. Back indoors, Jo blunders into the living Aggedor (Nick Hobbs), and takes flight.

? From the outset, Hayles had imagined Aggedor to be more "ape-like" than ursine – which makes the subsequent demonstrations of the creature's (admittedly low) intelligence fractionally more credible. It might also suggest that the Royal Beast could have been an ancestor of the Peladons themselves – a 'mad relative in the attic', so to speak, which would fit well with the story's Gothic melodrama trappings.

In the tunnels, the Doctor and Grun hear the creature's roar. Grun flees. Jo runs into the Ice Warriors, but Ssorg can find no trace of the monster. While Aggedor chases the Doctor, Izlyr tells Jo that removing the part from Arcturus' life support unit could not have killed him, merely put him in a coma. The Doctor arrives in the Temple of Aggedor – but is confronted by Hepesh, who accuses him of sacrilege.

These weird laws about desecrating Aggedor's temple would appear to have been repealed – or forgotten! – by the time of the sequel, *The Monster of Peladon* (1974).

The Doctor is taken to the throne room, where the delegates hear Peladon pronounce the letter of his planet's law: to desecrate the temple is punishable only by death.

EPISODE THREE

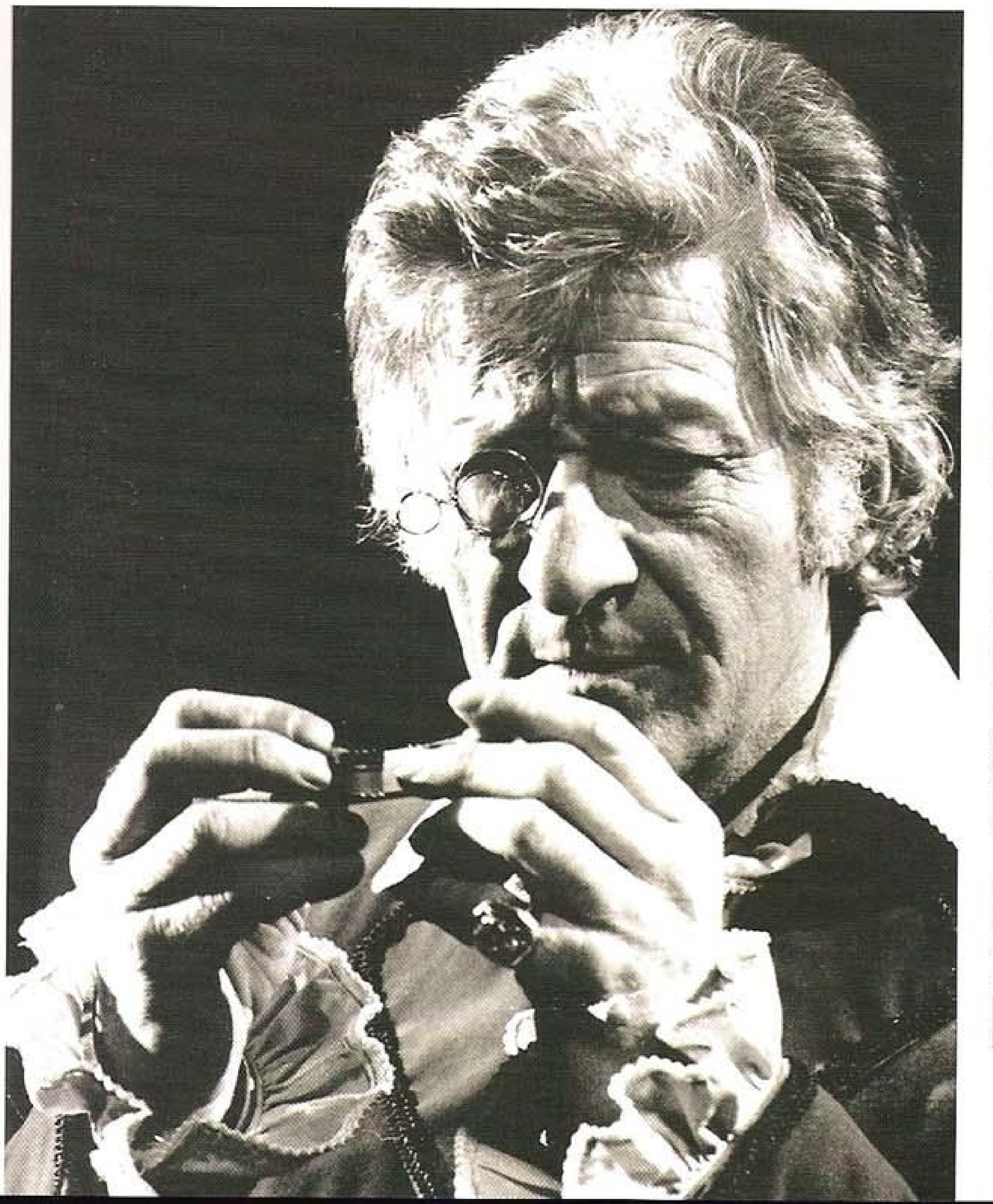
Broadcast: 12 February 1972

The Doctor claims ignorance, but Peladon knows of no secret tunnels beneath the citadel. Izlyr asks Peladon to pardon the Doctor – but Arcturus confirms Hepesh's assertion that under Federation law, the delegates cannot intervene. Jo pleads with Peladon, who offers the Doctor an alternative: trial by combat, at dawn, versus the King's Champion – Grun.

The Target Books retelling has Peladon dredging up a memory from his youth to spare the Doctor: "A word of command and the servant would have been slain; but at his mother's quick intercession, he had held his hand, and decreed a far lesser punishment. Years later, that same servant had died, valiantly defending his royal master against a ravening wolf; a life given willingly to a purpose – not wasted by a moment's thoughtless anger."

The Doctor is led away. Peladon relates to Jo the qualities he learned from his human mother – justice, compassion and love – and asks her to marry him. Jo runs out. Hepesh offers the Doctor the chance to escape – he will not be stopped if he follows a map leading him to his recovered TARDIS. He fears Federation reprisals against Peladon should the Doctor be killed – but lets slip that he does not stand alone...

▲ *Hepesh states that under Federation law, the delegates are forbidden to intervene in the Doctor's fate. Gasp!*



▼ *The Doctor builds his spinning whatsit... "Aroon, aroon, aroon..."*

Novelist Anthony Burgess summed up the fears of 1971's most fervent anti-Europeans when he wrote that "England is to be absorbed, her own distinctive character sordined, and the end of a great Empire be completed in the bastardisation of a great empire-building nation." Sentiments that Hepesh – who here gives voice to his conviction that "The face of Peladon will be changed, the past swept away" should his planet join the Federation – would surely have appreciated.

Jo meets with the delegates who, despite the possibility of war against Peladon, resolve to do nothing to save the Doctor... who's building a rod-like device with a spinning mirror.

It's never stated, but are we supposed to think that the Doctor has used the faulty 'interstitial beam synthesiser' taken from the TARDIS in Episode One here? It's a blatant *non sequitur* otherwise! (The device might just be a new sonic screwdriver, but it doesn't tally with the screwdriver seen in the following adventure, *The Sea Devils* – shot before *The Curse of Peladon.*)

Izlyr tells Jo that since the Doctor saved him from the falling statue, he means to save the Doctor. Arcturus, however, is eavesdropping on their conversation. Hepesh orders the Guard Captain (George Giles) to search for the Doctor – and to kill him if he resists arrest. In the tunnels, the Doctor comes across Aggedor...

It's not clear on screen, but the novelisation underlines the fact that Hepesh's map "had been deliberately drawn to lead him straight to Aggedor."

The Doctor has mesmerised Aggedor with his spinning whatsit, and is calming it with a Venusian lullaby when Jo arrives with a blazing torch, causing the beast to flee.

The Doctor was scripted to pacify Aggedor with a Buddhist chant – "Om, mane, padme, hum" – but in the event he resorted to the alien lullaby *Klokleda partha mennin klatch*, used to similar effect on the animate gargoyle Bok in *The Dæmons* (1971) but two stories previously, and sung to the tune of the Christmas carol *God Rest Ye Merry Gentlemen* (c1833).

Izlyr confronts Hepesh in the throne room, demanding to know what's happened to the Doctor and Jo – who then show up moments later. But the Doctor has no proof of his encounter with Aggedor, and must now face trial-by-combat.

Hayles' Target text bridges the jump to the trial-by-combat sequence with three brilliant scenes not ▶

WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

HENRY GILBERT (d 1973)
Torbis
TV appearances include *Danger Man: I Can Only Offer You Sherry* (1966) as Seghir; *Adam Adamant Lives!: The Deadly Bullet* (1967) as George Manton; *The Champions: Twelve Hours* (1968) as Drobnic; *Sir Arthur Conan Doyle's Sherlock Holmes: The Dancing Men* (1968) as Dr Armstrong; *Jason King: A Page Before Dying* (1971) as Schultz.

GEOFFREY TOONE (1910-2005)
Hepesh
Other *Doctor Who* appearances *Dr Who and the Daleks* (movie, 1965) as Temmosus; **TV appearances include** *The Persuaders!: The Time and the Place* (1971) as The General; *The New Avengers: The Tale of the Big Why* (1976) as Minister; *Only Fools and Horses: A Touch of Glass* (1982) as Lord Ridgemere. **Film appearances include** *The Terror of the Tongs* (1961) as Jackson.

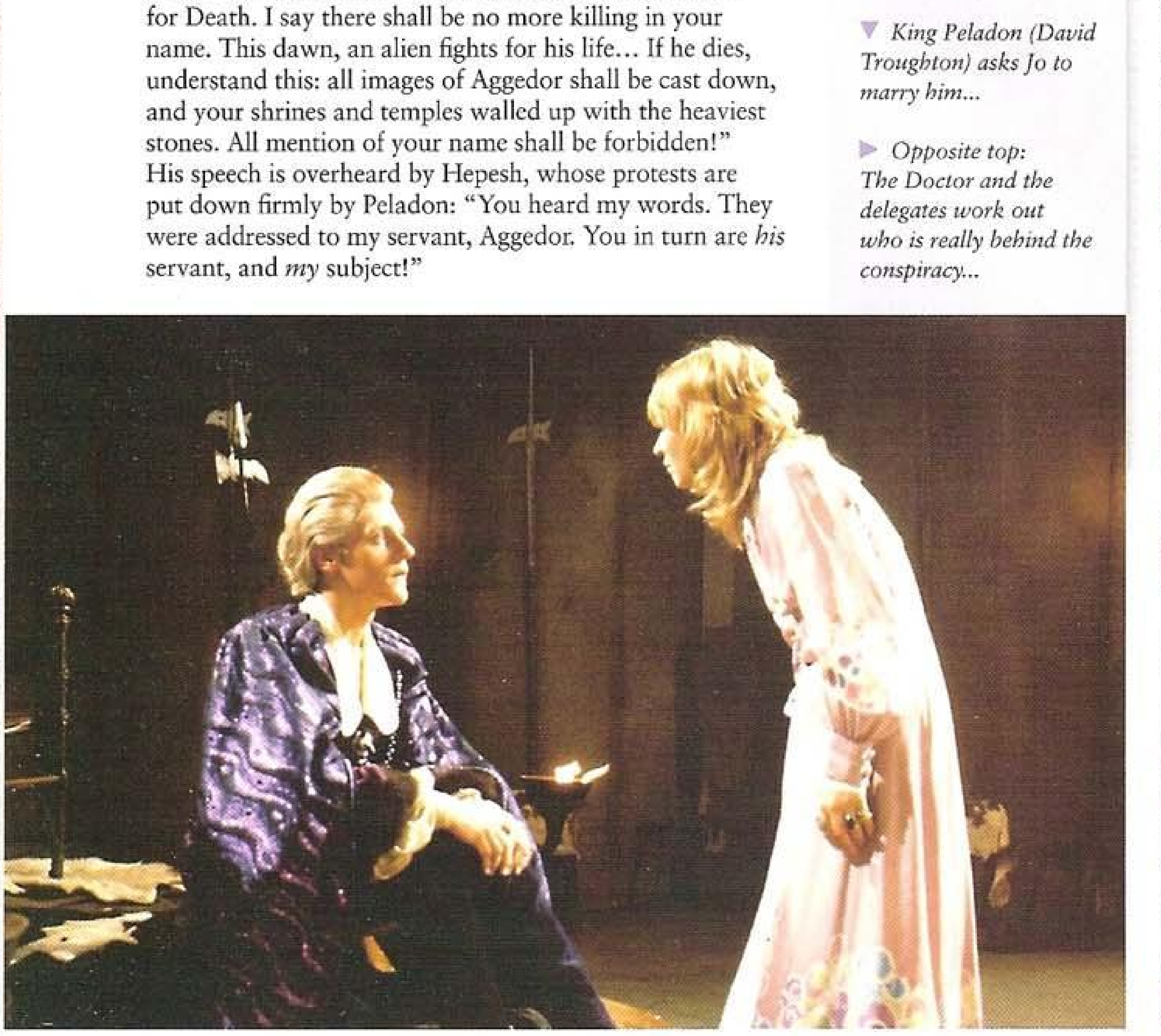
DAVID TROUGHTON (1950-)
Peladon
Other *Doctor Who* appearances *The War Games* (1969) as Moor. **TV appearances include** *Survivors: Lights of London* (1976) as Stan; *A Very Peculiar Practice* (1986-87)/*Screen One: A Very Polish Practice* (1992) as Dr Bob Buzzard; *Sharpe's Eagle*/*Sharpe's Rifles* (1993) as General Sir Arthur Wellesley.

hinted at in the TV version. In the first, Jo calls on Grun in his official quarters, where – despite the fact that her knees are "wobbling like jelly" – she commands Grun to kneel. Her face takes on "a regal bearing" as she tells him that Peladon has proposed to her, but if the Doctor is killed, his consent could not be granted – and the wedding would be off: "... I think you are aware that will make your royal lord... quite desperately unhappy." Alas, Hepesh shows up to prevent the wobbling Grun from wavering further.

Next, the Doctor and Ssorg are seen in Peladon's armoury, the Ice Warrior helping to kit out the Time Lord for the fight. "I knew your ancestors well, old chap," the Doctor tells Ssorg. "They were great warriors, bred for battle, and you're the culmination of their greatest qualities." When Ssorg frets that Grun will kill the Doctor, the Time Lord replies (after the boxer Muhammad Ali): "Float like the butterfly, sting like the bee," and launches into "his own variation of the Ali shuffle."

Finally – and most substantially – Peladon visits the Temple of Aggedor, where he threatens the beast's statue thus: "Your title, once honoured, is now another name for Death. I say there shall be no more killing in your name. This dawn, an alien fights for his life... If he dies, understand this: all images of Aggedor shall be cast down, and your shrines and temples walled up with the heaviest stones. All mention of your name shall be forbidden!" His speech is overheard by Hepesh, whose protests are put down firmly by Peladon: "You heard my words. They were addressed to my servant, Aggedor. You in turn are *his* servant, and *my* subject!"

▲ *Alpha Centauri in his rather fetching cape.*



▼ *King Peladon (David Troughton) asks Jo to marry him...*

► *Opposite top: The Doctor and the delegates work out who is really behind the conspiracy...*

The Doctor and Grun descend by rope into a sunken arena...

Filmed in the (empty) watertank at Ealing on Thursday 16 December 1971, with overhead shots used to disguise Pertwee's double, Terry Walsh. (Gordon St Clair, playing Grun, was a stuntman to start with.)

The delegates watch as they fight first with jagged spears, and soon with their bare hands. Eventually, the Doctor contrives to trap Grun in netting – then releases him. Peladon declares the fight over. Suddenly, Arcturus' weapon emerges from its locomotive unit. A pulsing ray is fired...

EPISODE FOUR

Broadcast: 19 February 1972

... as Ssorg destroys Arcturus before Arcturus can kill the Doctor.

Weirdly, the cliffhanger reprise is re-edited to remove the shot of Arcturus' weapon appearing, making it unclear that Ssorg was acting to save the Doctor. The cliffhanger itself tries out the same trick used in the previous year's *The Mind of Evil* (1971), where Episode Five shows the villainous Mailer holding the Doctor at gunpoint, and a shot being fired... which is revealed the next week to have come from the gun of a third party, the Brigadier, and it kills the bad guy outright. Only it's not as well done the second time around...

The Ice Warriors' weaponry has changed since the time of *The Seeds of Death*, their 'rippling mirror' effect having gone, concentric red circles showing instead.

Hepesh exits. In the throne room, the Doctor and the delegates figure out Arcturus' and Hepesh's conspiracy: the attack on Arcturus was faked, and incriminating items planted on the Ice Warriors. 'Aggedor' is a surviving example of its species, captured and trained by Hepesh.

And the Doctor knows this... how, exactly?

Arcturus and Hepesh had a deal to trade Peladon's minerals with Arcturus' mineral-depleted planet.

And the Doctor knows this... how, exactly?

If Hepesh were to accuse Ssorg of murdering Arcturus, the members of the Federation might end up at war; but Peladon cannot remove Hepesh from office without risking civil strife. Having caught the Doctor's eye, Grun sneaks out. The Doctor follows. In the tunnels, Hepesh and the Guard Captain are plotting to invade the throne room; Grun confronts them, but gets knocked cold. The delegates vote to support Peladon against Hepesh by calling upon their orbiting spacecraft for 'assistance' – but their communicators have been sabotaged. The Doctor finds Grun, who indicates Hepesh's plan to take over the citadel. Then Aggedor approaches...

Handy that Peladon uses an Earth alphabet, or Grun couldn't trace an 'H' for 'Hepesh' in the dirt!

Hepesh's men overpower Peladon's guards in the throne room. Hepesh orders Peladon to return to the ancient ways of his people, else the royal line will meet an ignoble end.

The throne room rumble earned the stunt group Profile – set up by Pertwee stand-in Terry Walsh, who'd defected from the regular HAVOC group – its only *Doctor Who* credit.

While the Doctor calms Aggedor as before, Hepesh orders the delegates, plus Jo, to the throne room – and has no sooner instructed them to tell their masters that Peladon wants nothing to do with their Federation than the Doctor enters, leading Aggedor by the horn. Hepesh uses a torch to goad the beast to kill the Doctor, but is killed by its flailing claw. Peladon declares that Hepesh's insurrectionists will not be punished, and that the memory of this unhappy day will be wiped from their history. Later, the Doctor shows Jo the recovered TARDIS in the conference room. The Time Lords, thinks the Doctor, must have arranged for them to arrive at such a crucial moment in Peladon's history.

The Time Lords' reasoning is spelled out in the *New Adventures* novel *Legacy*, in which three Gallifreyan spooks (among them Chancellor Goth from *The Deadly Assassin*, 1975) discuss a predicted timeline in which Arcturus' meddling on Peladon causes the death of Alpha Centauri – an event which causes the Federation to fall apart, affording the Daleks the opportunity to dominate the galaxy with their Time Destructor (a link to *The Daleks' Master Plan*, 1965-66): "One of the ironies is that the primary Arcturan homeworld is totally vaporized in the first minute of hostilities."

They've no sooner agreed to stay on for Peladon's coronation than Aggedor bursts in, the beast having become fond of the Doctor. As the Doctor leads Aggedor away, Peladon arrives and asks Jo to stay. She confesses that she's not a real princess, but his proposal still stands. They kiss. The Doctor returns, telling Peladon his officials are looking for him. He departs. Jo cries, but says she'd better return to Earth.

Oddly, the novelisation omits the Doctor concluding that the Time Lords had brought him to Peladon, plus Aggedor's reappearance and, most disappointingly, Peladon and Jo's last meeting. An indication of Hayles' dissatisfaction with this closing sequence – or an indication of his having reached the extent of his word count?

But as they prepare to join the coronation crowd, they see Alpha Centauri, Izlyr and Ssorg in heated debate with a new arrival – the real Earth delegate (Wendy Danvers) …

FURTHER INFO

• VIDEO

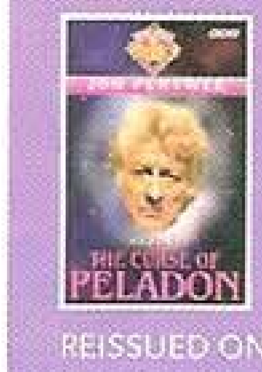
COMPANY
BBC VIDEO
YEAR 1993
CAT NO
BBCV 4978
AVAILABILITY
DELETED

• NOVELISATION

Doctor Who and the Curse of Peladon
COMPANY TARGET BOOKS
YEAR 1975 (Reprinted 1979, 1980, 1992)
BOOK NUMBER 13
AUTHOR BRIAN HAYLES
AVAILABILITY OUT OF PRINT

• AUDIO BOOK

COMPANY
BBC WORLDWIDE
YEAR 1995



CAT NO
ZBBC 1768
READ BY JON PERTWEE
AVAILABILITY CASSETTE DELETED.
REISSUED ON MP3-CD: TALES FROM THE TARDIS: VOLUME 1 (2004)

… named 'Amazonia' in the closing credits, but not on screen. Is she supposed to hail from South America, or is she named to suggest a real ball-breaker? (She's 'Madam Chairman' in the Target book.) Amusingly, by the time of Gary Russell's *Legacy*, Amazonia has risen to become Guardian of the Solar System – and has borne herself a son and heir, one Mavic Chen, the Daleks' main ally in *The Daleks' Master Plan*.

The Doctor and Jo return to the TARDIS, planning a trip to see Queen Victoria's coronation. The aliens and the Earth delegate enter the room as the TARDIS fades away…

It's hard to resist the temptation to suggest that sequel *The Monster of Peladon*, in which mutinous miners are manipulated to rise up against the monarchy, was directly inspired by the fact that transmission of *The Curse of Peladon*'s final two episodes was, in some areas, wiped out by power cuts caused by a miners' strike of 9 January-25 February 1972 (blackouts bit from 16 February). Doubtless, the strike influenced Brian Hayles' initial *Return to Peladon* storyline of January 1973, which would have picked up the Peladon saga a short time after *The Curse*. Here, the woman Thalira initially sided with the anti-Federationists lined up against the reigning King Peladon, in part because she was supposed to have been married to Peladon, by arrangement, before Jo Grant came on the scene. The scripts were massively overhauled, making Thalira the dead Peladon's daughter, before *The Monster of Peladon* was recorded between 14 January and 27 February 1974 – slap-bang in the middle of a second miners' strike, of 10 February-11 March. Let's hope no-one decides to make another Peladon sequel anytime soon – the real curse of Peladon is these stories can't help but foretell national crises!

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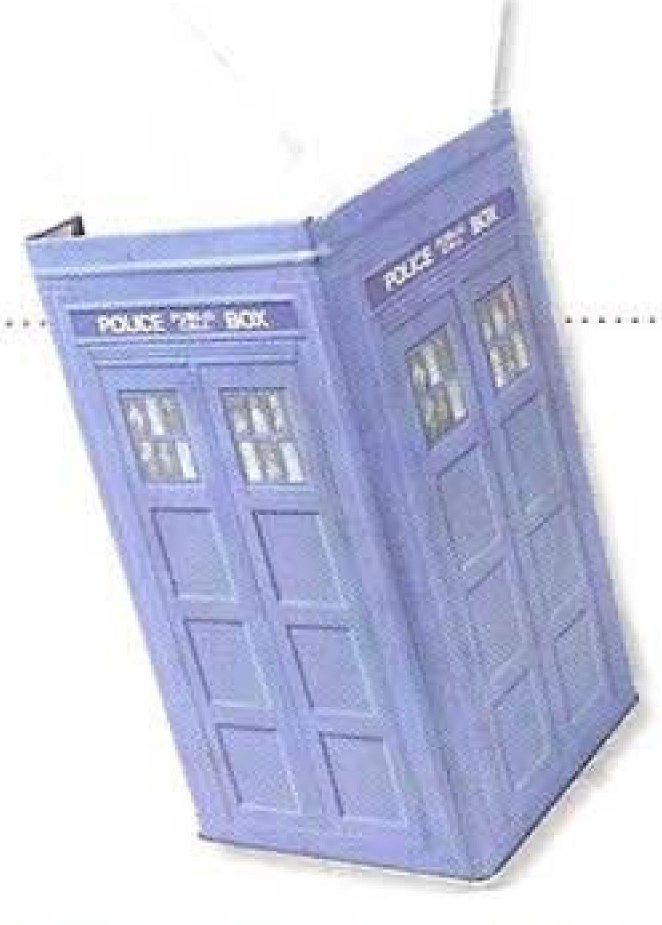

OUT OF THE **TARDIS**

DWM's Tardis Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer 20 selected at random...

Words and Pictures **BENJAMIN COOK**

Camille Coduri

Have you ever seen a ghost?

I have. It was in 1999, and I was on my way back from a wine bar with my sister-in-law, Jane, who lived in a mews house in Barnes, in a little road by a level crossing. We were at the end of her road, and it was really dark, and there was this woman standing outside Jane's house, halfway down the road. I said, "Look, what's she doing?" And Jane said, "Who?" I said, "That woman standing there." She looked like a cross between Mary Whitehouse and Vivienne Westwood, and she was very well turned out. She had a lilac blouse, a lovely skirt, blue rings – but she was rubbing her hand, and sort of rocking. She looked anxious. The weirdest thing was, I knew from the moment I saw her that she wasn't of this world. I said, "Jane, why can't you see her?! She's standing just there!" And then this woman melted in front of my eyes! So I panicked, cos I had a babysitter at home looking after my children, and I rang the babysitter. She said, "No, no, everything's fine here." And I spoke to my friend, who's a brilliant clairvoyant, and she said, "If Jane didn't see her and you did, the message is for you." I said, "What message?" She said, "It seems to me that this woman was troubled because you have unfinished business." Well, my dad was quite ill at the time – in fact, he was dying – and my clairvoyant said, "You need to get things tied up before he dies. Have your parents got a will?" I rang my mum in the morning, and said, "Mum, I've had a funny dream" – cos I couldn't tell her what had really happened or she'd have gone, "For goodness sake, Camille, get over yourself!" – and my mum said, "No, we haven't got a will. We were thinking of doing one." I said, "Well, can you get on with it, please?" My dad died two months later. It was really sad. However, the woman I saw – the ghost – turned out to be my sister-in-law's neighbour's mother-in-law, who had died six weeks earlier! I described her, and they showed me a photograph and everything.

Who's the best James Bond?

Daniel Craig. He's fantastic. Up until that point,

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it was Sean, and I did love Pierce, but Daniel is the man. I mean, the trunks in that shot of him coming out of the sea...! Also, he's a superb actor. He's gorgeous.

How clean are your hands?

Really greasy and dirty. I've butter all over them. And scrambled egg. [*We're chatting over brunch at the Med Kitchen in Cambridge Circus, London*] But I'm always washing my hands. I'm obsessed. That's why they're so shrivelled and knackered!

Can you remember your first fan letter?

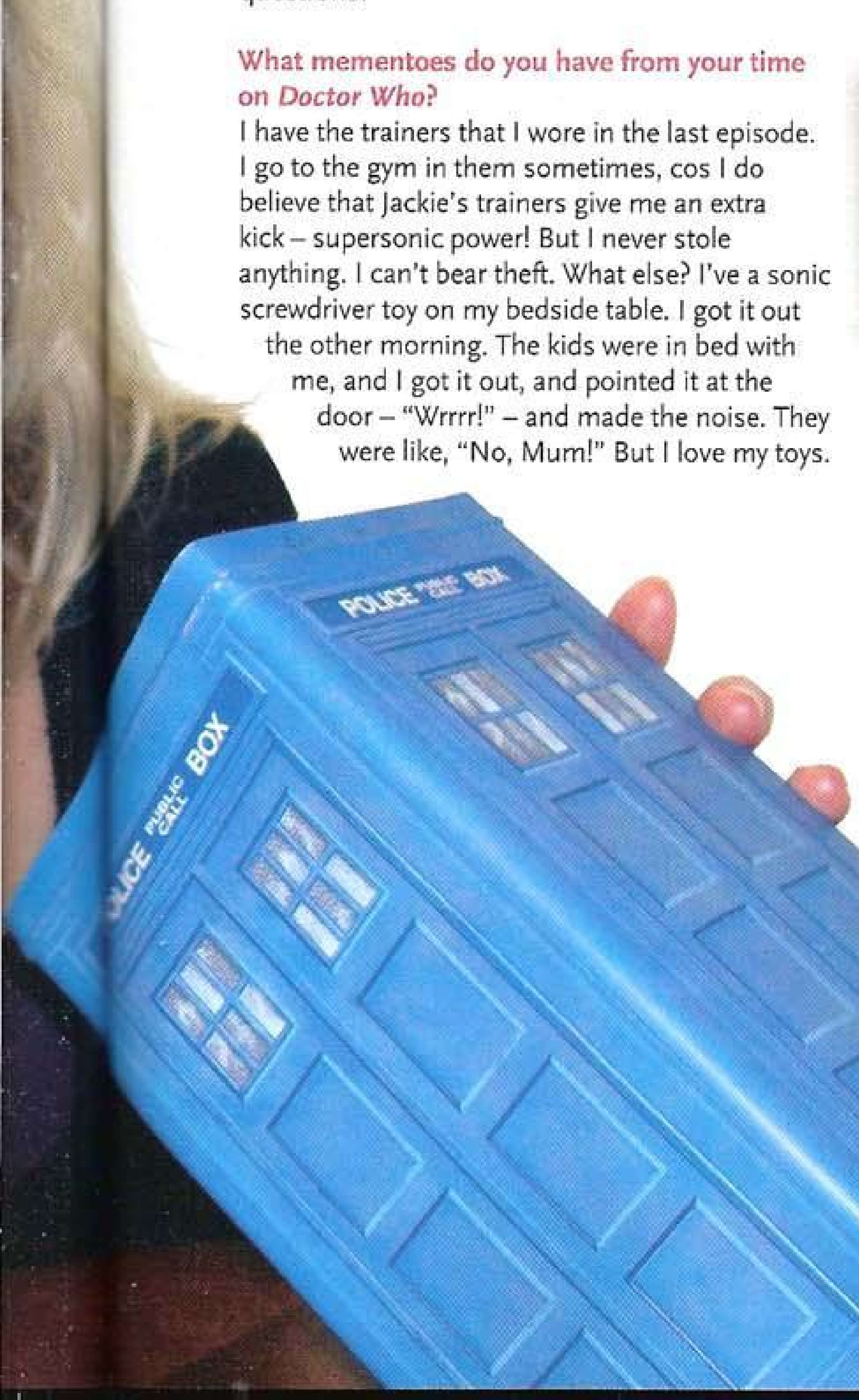
I can't, actually. [*Do you ever get sent weird ones?*] Mmm, yeah – but generally out of love! Someone wanted to meet me on Valentine's Day, at a certain place, at a certain time. [*It's worth a steak dinner, surely?*] Oh, hardly! Ha! How can you say that? Mind you, I've had weird requests from some 'firemen' or something who are at university – asking for my knickers and stockings, and saying that I've got a nice rack! I haven't replied. I won't even be polite about it.

Do you have a favourite pair of pants?

I have a lucky pair of pants. They're really saucy. I won't go into details or this'll end up in *The Sun*, but they're really saucy, and exciting, and they've a 'split personality', if you like. They make me really happy. [Grins] These are brilliant questions.

What mementoes do you have from your time on *Doctor Who*?

I have the trainers that I wore in the last episode. I go to the gym in them sometimes, cos I do believe that Jackie's trainers give me an extra kick – supersonic power! But I never stole anything. I can't bear theft. What else? I've a sonic screwdriver toy on my bedside table. I got it out the other morning. The kids were in bed with me, and I got it out, and pointed it at the door – "Wrrrr!" – and made the noise. They were like, "No, Mum!" But I love my toys.



Do you follow *Big Brother*?

Celebrity Big Brother – yes, I do. But I don't think I will anymore. I'm sick and tired of reality TV. I was hooked this year, cos I couldn't believe how anybody could sit back and let that sort of bullying [of Indian film actress Shilpa Shetty] go on, really. Why didn't the other housemates step in? I'm always stepping in. If there's a ruck in the street, I'll jump in. Oh, but I liked [Towers of London's lead singer] Donny Tourette. Hilarious! I loved him doing [film director] Ken Russell's hair. But I won't watch again. That's it now. Over.

Do you throw like a girl?

Do I hell! I throw like a boy. I'm really quite masculine. I might not look it, but I'm quite bendy, too. I was netball captain at school. When I do anything sports-wise, I really go for it, cos I'm an Aries, so I'm really competitive.

> **"I have a lucky pair of pants – really saucy! I won't go into details or this'll end up in The Sun!"**

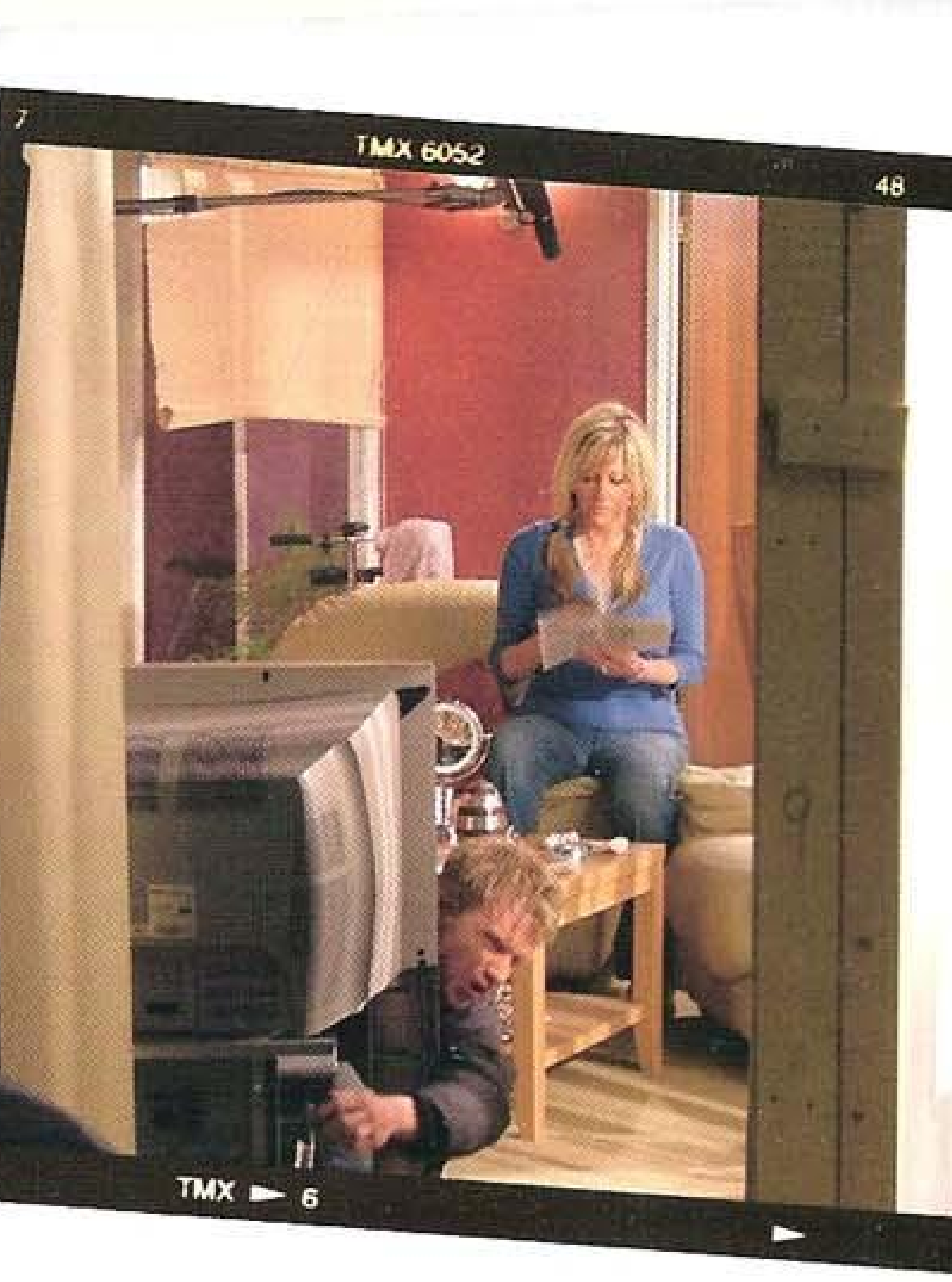
[*Do you play fair?*] Always. But if anybody messes with me, I deck 'em.

When are you happiest?

I'm really happy every day, actually. A cup of tea in the morning? That's a happy moment. [*Is your husband a morning person, too?*] God, no! He's quite antisocial. He's really moody. He says I talk too much. He rolls his eyes up to the ceiling, and tells me to shut up. Hmm. I am quite annoying, I suppose.

What was the last book you read?

I put it down two days ago. It's a novel called *A Short History of Tractors in Ukrainian* [by Marina Lewycka], and it's absolutely brilliant. I'm a slow reader, cos I like to have a few books on the go. I'm been reading *Perfume* by [Patrick] Süskind for ten months, cos it's actually really dull, and I've just started *The Kite Runner*, which is Khaled Hosseini's first book. It's extraordinary – really moving. Get your tissues out.

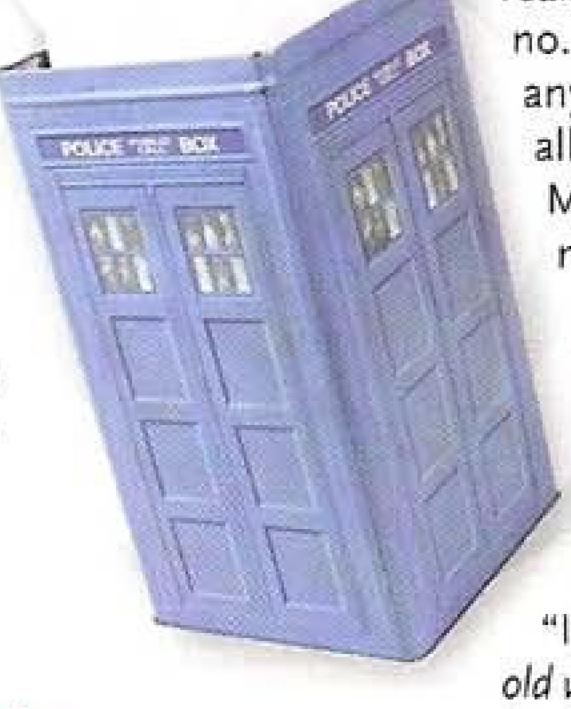


Have you embraced the digital revolution?

I kind of have, but not, erm, physically, cos I just get my son to do everything! He plugs in all the Freeview boxes. He does my eBay.

What's the most money you've ever spent on a single luxury?

It was actually for my husband, last year. I bought him a brand new motorbike, with his own personalised number plate. The night before, we'd had a big party, and we were absolutely gutted. It was 5am when the doorbell rang, and I said, "Oh, I think that's for you." He said, "Have you got me flowers?" I said, "Um, yeah!" He went down in his pants, opened the door, and a man handed him these keys. "Sir, I believe these are for you." My husband was so happy. He was jumping up and down in the road, in his Calvins! Also, I bought a beautiful brass bed about 18 years ago. That cost a fortune, and we've still got it in the spare room. I'm in it often, actually, cos we row. [*Guffaws*] It's true! You can print that.



How did you spend your 18th birthday?

Ooh, my dad made me a great big rib of beef. He said to me, "You can have anything you want. A party? A holiday?" I said, "I want dinner with my family, and a big rib of beef." Looking back, that's really boring. How dull. But I enjoyed it, and there's plenty of time to do the harder stuff later on, which of course I did.

Were you ever bullied at school?

No, I wasn't. A girl did try to get me to do her homework once – cos I was very bright at school, up to a certain age. She said, "Oy, you're going my homework for me!" I said, "No, I'm not. Get lost. She left me alone after that.

What's the single most embarrassing item in your wardrobe?

[Long think] I'd say that I don't have any, but my children might disagree. I've got his really... no. Maybe my... no. Sorry, no, I don't own anything embarrassing. Or maybe all of it's really embarrassing? Maybe they're all laughing behind my back?

What's your earliest memory of *Doctor Who*?

I remember watching Jon Pertwee appear on screen in his frilly shirt, and his velvet coat, and thinking, "I'm completely in love with him!" [*How old were you then?*] Oh, I must have been – what? – seven or eight, I suppose. [*And you had a crush on Jon Pertwee?!*] A massive one, yeah. That's a bit weird, isn't it? I think it was because he was heroic. My dad was a hero – to a lot of people, actually – so I was on the look-out for that heroic thing.

What's the worst play, film, or TV show that you've ever been involved in?

How long have you got? [Chuckles] That's a really naughty question, actually. I can't really single out anything, cos it might offend people, but quite a lot of what I've done has been rubbish! Some of it's been good, but some of it's been total pants!

Have we been visited by aliens yet?

Absolutely. They've already tried to steal my friend who's a clairvoyant out of her bed in North London. Honestly, she felt herself go! They paralysed her. They tried to take her away, but she used her mind to stop them. [*You're making this up!*] It's so completely true. I swear that it's true – and I never tell lies. They're here all the time. My clairvoyant said so. [*Wouldn't we bump into them?*] They hide, cos of mass panic. Orson Welles? *The War of the Worlds*? We can't have that again. We've been warded off the moon already, you know? The dark side of the moon is a no-go. Oh c'mon, open your mind. Look at Princess Di! [*Aliens?*] Nope. MI5. They do it all the time. Have you been to Wiltshire? They're always coming down and having a nose. [*If aliens were visiting Earth, why would they head to Wiltshire?*] Cos there's a meridian line. They're interested in the pagan meridian lines. Your fate is planned for you. I've nearly died in hospital on two occasions, but the first time was especially horrendous, because I realised that however much I wanted to live, and look after my children, and see them grow up, I was absolutely not in charge of living or dying. You can have the will, but it's not up to you. Well, that's what I think. Um – how did we get onto that from aliens?

"Aliens tried to steal my friend, who's a clairvoyant – they're always having a nose around!"

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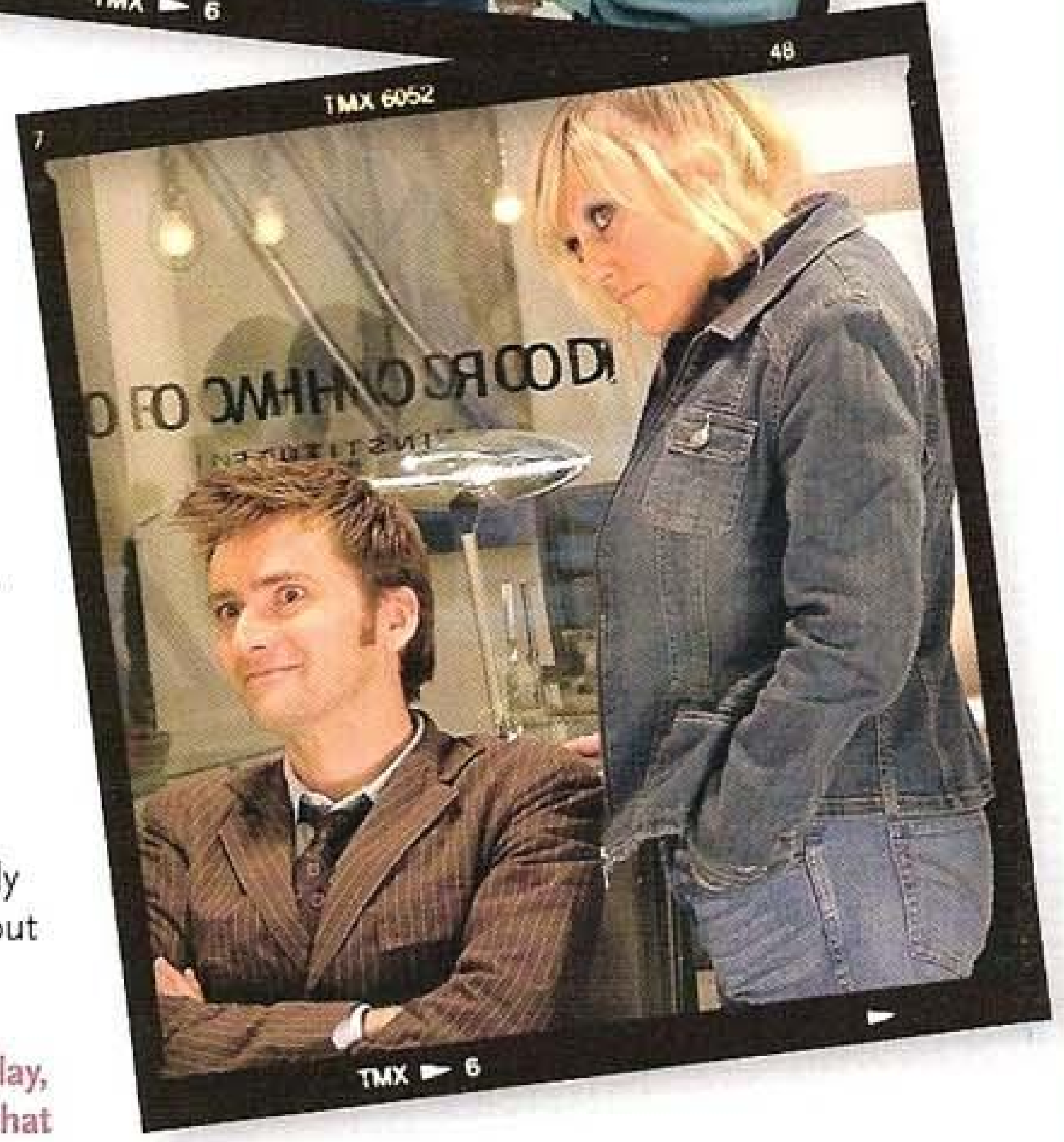

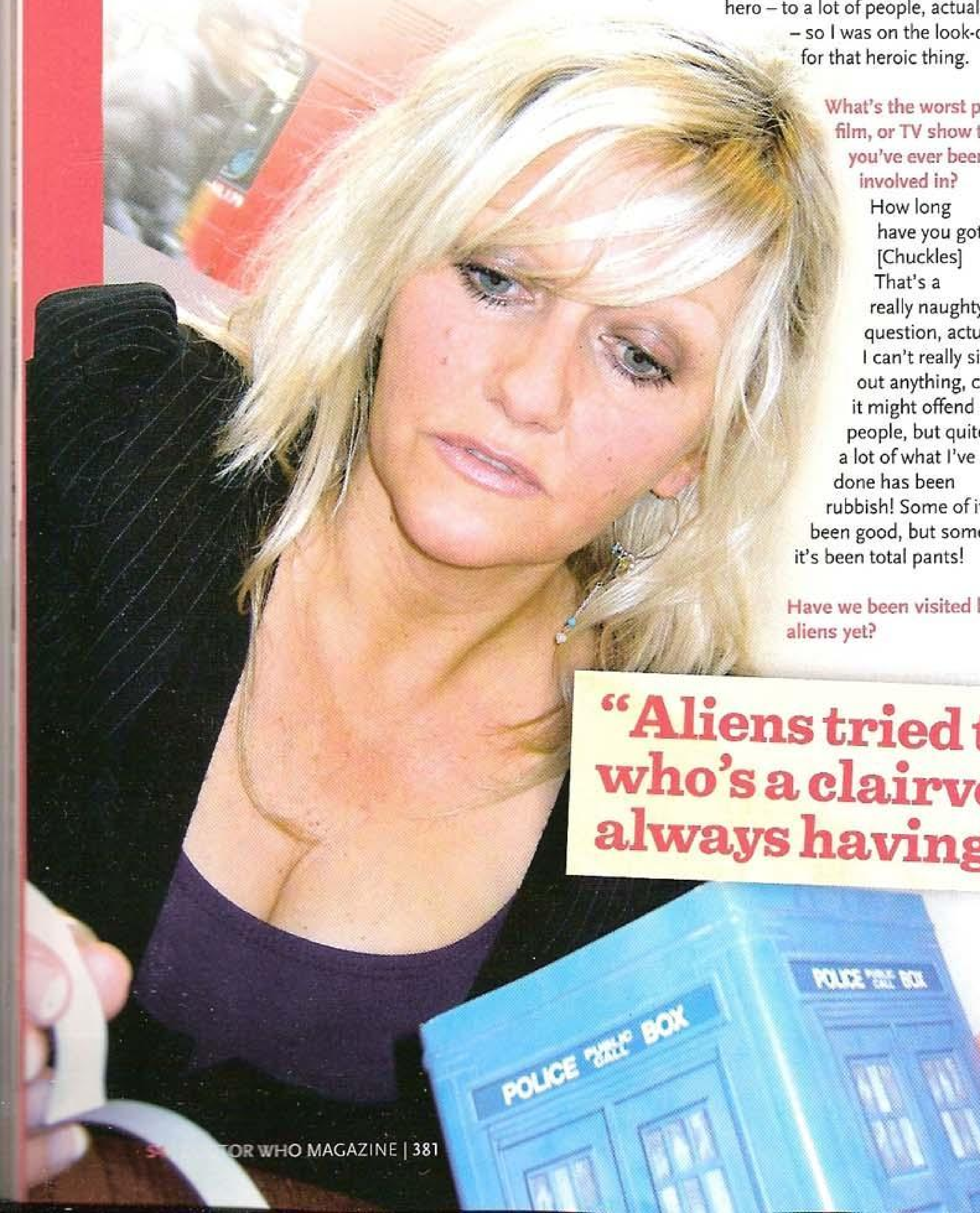

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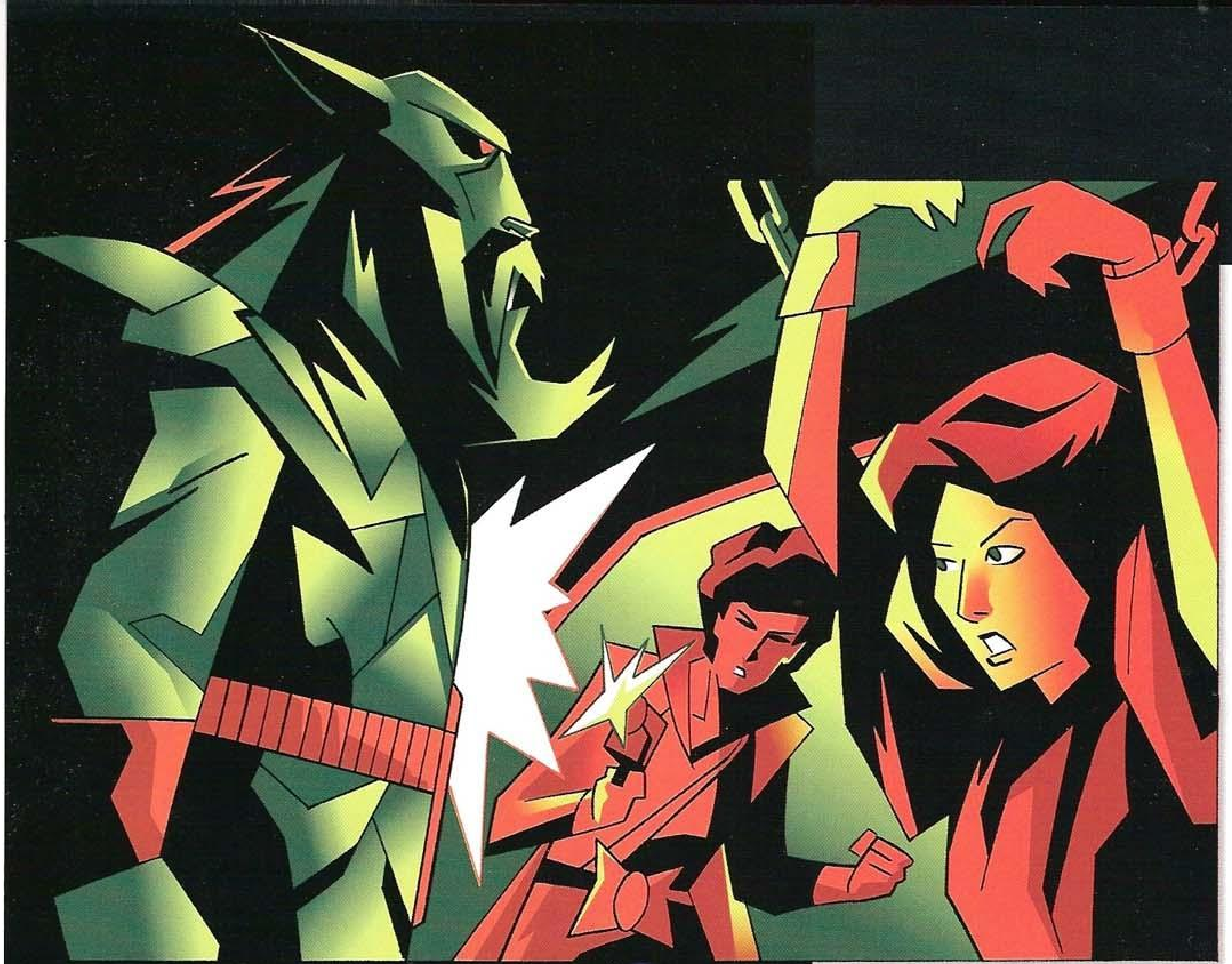
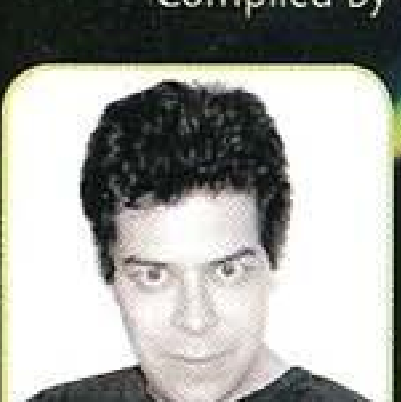


In 1999, four fans embarked on a quest to watch every episode of *Doctor Who,* in order, from the start. This is their ongoing story...

THE TIME TEAM

Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**


PETER

CLAY

JAC

RICHARD

TERMINUS

The Time Team settle down to watch *Terminus* – which begins with schoolboy Turlough fiddling in his pockets and whipping out his crystal for a quick chat with the Black Guardian. "Have we missed a scene?" asks Clay. "The crystal cracked at the end of *Mawdryn Undead*, but Turlough doesn't react to remaining in the Guardian's power. I'm frowning in the direction of script editor Eric Saward – these lapses are getting far too common."

Turlough starts fiddling with a TARDIS roundel – until Tegan turns up and they have a row. "Turlough's got a point," Richard reckons. "Tegan's become very cantankerous of late."

"Leave the girl alone!" protests Peter. "She's quite right to be suspicious of Turlough. I mean, if he hated school so much, why is he still wearing his uniform? Come to think of it, why has no-one grilled Turlough about who and what he is yet?"

"This is an unusual start to a story," muses Jac, "two companions have an argument for ten minutes, then Tegan goes for a bitch in Nyssa's bedroom. It's not exactly what you'd call a hook into an adventure."

"I like it," says Clay. "It's fun to see what happens in the TARDIS between stories, just this once. I assume the Doctor's off polishing his cricket balls?"

Turlough has a fiddle under the TARDIS console, causing Nyssa's room to disintegrate, so the Doctor is forced to desperate measures. Richard frowns. "It tees me off when writers add extra functions onto the TARDIS, like this ability to lock on to the nearest spacecraft in times of trouble. It's too easy."

"Cough cough," coughs Peter. "You've forgotten *The Wheel in Space*. Same thing happened then."

Nyssa has no choice but to go through a spooky door out of the TARDIS. "I guess this is the only way to get her out of the TARDIS," smiles Jac. "Stick a spaceship door in it and force her through on pain of death."

"I'm intrigued by all this, it's so different!" enthuses Clay. "Love the skull on the spaceship door, very spooky and mysterious."

The Doctor follows Nyssa out into the darkened spaceship. "Why would Nyssa be leaving inky handprints behind?" asks Richard.

"I think the ship's meant to look dirtier than it is," reckons Clay. "As with *Snakedance*, I'm getting the feeling this should be directed with a lot more energy and atmosphere."

"Yeah, it's the epitome of 'wandering around dull grey corridors'," says Richard.

The words are barely out of his mouth when there's a rather timid explosion and some colourful figures arrive through the ship's hull – space pirates Kari and Olvir. "It's nice to see that the New Romantics will be back one day in the far future," sighs Jac as Olvir reveals his Soft Cell make-up and Depeche Mode hairdo.

"Flippin' eck, Liza Goddard is immediately awful!" shrieks Clay. "FREEEEZE!! Who's casting these 'space bitch' parts? First Beryl, now this."

Peter's attention is piqued when Tegan and Turlough are menaced by a deadly sterilising robot. "Oh lordy. Could that be the worst monster ever?" The action cuts back to Turlough and he scratches his head. "What exactly is the Black Guardian's plan? If he wanted the TARDIS on this ship, why not just get Turlough to reset the co-ordinates? If he wanted the TARDIS destroyed, he made a real hash of it." He blinks. "And can we turn the volume down please? This 'music' is giving me a headache."

The ship docks at Terminus – a huge space station – and the cargo doors open to reveal a horde of ragged 'lepers', the Lazars. "Didn't we have the undead shuffling about a space liner last time?" wonders Jac. "I suppose disease as the threat is not that far-out as an idea, but the mention of leprosy, a real disease that still affects a lot of people, seems oddly distasteful for *Doctor Who*."

Part Two sees the Lazars swarming out of the ship towards Terminus. "Interesting that they've decided to portray the Lazars in the classic biblical attire of lepers," notes Richard.

While Tegan and Turlough hide under the floor, the Doctor's party splits up – and Nyssa's obviously feeling the strain of recent events. "Why on earth does she whip her skirt off?" wonders Richard. "Perhaps she thinks Olvir is one of Bucks Fizz?"

Peter's stunned. "Oh my. By *Who* standards, that's highly charged erotica. Blimey. That's quite the most surprising thing in the whole show, ever!"

"I wasn't quite sure why she was wandering around in her undies to start with," notes Jac, "but that's going a bit further than anyone expected. I guess she was a bit feverish."

"I was a bit feverish last weekend," says Clay. "Never occurred to me to whip my skirt off."

The action shifts to the Vanir – the custodians of Terminus. "The muscular design of their armour is fine, but they sound very plastic as they clatter around," notes Richard.

"I love the whole knight image of armour, cloak and long hair," says Jac, "but it doesn't seem to fit, especially when we discover they're slaves."

The Vanir share out their consignment of hydromel, the drug that keeps them alive. Clay's frowning again. "Sigurd's line 'The bittersweet taste of life' as he injects the hydromel is just *ghastly*. As is Nyssa's overdubbed 'What is this horrendous place?'. But it's nice to see Peter Benson as Bor – brilliant actor, the biggest nose in the business!"

> "Blimey! By *Doctor Who* standards, Nyssa suddenly taking her skirt off is highly-charged erotica! It's just so surprising..." **PETER**

The Vanir live in terror of a creature called the Garm – though it's hard to see why when he makes an appearance. "Who let the dogs out!?" smirks Peter. "What was that I said about the robot being the worst monster ever...?"

"Oh my goodness," says Clay. "The design, direction and acting are killing a good, unusual, script. Think about it – the TARDIS disintegrates, Nyssa's got an incurable disease, that should feel *huge*. The Garm fits in, in a way, as he's as flimsy and naff as everything else."

"It's quite a colourless story, isn't it?" points out Jac. "I understand thematically why the sets and costumes are like that... but all the same, after the vividness of, say, *Snakedance*, it's dull to watch."

"Two episodes in and I'm bored," says Richard. "Can we have some tea? Or some hydromel?"

Part Two ends with Vanir Valgard attempting to throttle the Doctor. "Though as we've seen him knocked over by Nyssa, with the most feeble hit in the history of hitting, I can't see him giving the Doctor much trouble," sighs Jac.

Clay hums and haws. "I've noticed something," he says importantly. "It's been bugging me for a while, since *Earthshock* really, but I tried to ignore it. The wonderfully fresh, witty, sarcastic Fifth Doctor of the previous season has disappeared. Peter Davison's doing his best, but he's had no interesting lines, no jokes, nothing much to do except say what's going on, for a while now. Why are they wasting him like this?"

"Wasting Tegan and Turlough as well," says Richard as Part Three begins with them still crawling about under the floorboards. "I don't think the writer has a clue what to do with them!"

Jac nods. "Yet, bizarrely, their scenes are more dramatic than the actual story. It's frustrating that we don't get more of Turlough."

The story continues with Nyssa dragged off by the Garm, and the Doctor and Kari discovering the secret of Terminus. "Hang on!" cries Peter. "How can jettisoning a fuel tank from a spaceship destroy the universe? Shoddy planning in the engineering department of whoever built Terminus!"

"It's a barmy, Douglas Adams-y idea," reckons Clay. "But done without humour it seems silly and prosaic. And it's very confusing – if Terminus created the universe, where did Terminus itself come from?"

Part Four sees the Doctor summoning the Garm to help stop Terminus from exploding and destroying the universe again. "The Doctor has said they can't move the lever because the computer is controlling it," says Richard. "So why does he say the pilot must have needed the strength of a giant?"

"Why would Turlough fiddling with a bit of underfloor wiring in the ship next door activate Terminus' engines?" says Clay. "Plus we've had no explanation for why the door to the TARDIS keeps fading in and out. Or why the skull was on the other side of that door, facing inwards."

Disaster is averted thanks to the Garm. Meanwhile Olvir's followed Nyssa and discovers how the Lazars are cured. "Nyssa's turned into Leela!" cries a thrilled Peter. "In skimpies, flashing her cleavage and straddling Olvir! Why couldn't she be like this before? Er, is it me or is it hot in here?"

"I like the twist that the Garm isn't actually harming anyone but rather trying to cure them by exposing them to radiation," says Richard.

CLICHÉ COUNTER

Deaths on screen so far

00872

One or more of the regular cast rendered unconscious

00177

One or more of the regular cast incarcerated

00231

And... that's it. "The story sort-of peters out in the last few minutes," says Clay. "And we never find out for sure what happened to the 'cured' Lazars like Olvir's sister. How peculiar."

There is one important thing *Terminus* still has to give us, however. Nyssa decides to stay there and help the Lazars. "She must be some scientist to be able to gauge the nature of the hydromel by just looking at it!" laughs Richard.

"And if she thinks she can make more without equipment and raw materials, she's even better than that!" adds Peter. "I was going to say that her decision seems out of character, but we never got to see past her most superficial aspects anyway. Young Nyssa obviously had, er... hidden depths."

Jac nods. "I don't think her potential was anywhere near realised, but I'm looking forward to seeing how Tegan and Turlough work together."

"She was generally a spare lemon," reckons Clay, "but it's nice to see how her decision affects the Doctor. Though that's *all* down to Peter Davison's performance."

"That was rather a boring story," Jac sums up. "It did bear superficial resemblance to writer Steve Gallagher's previous contribution, *Warriors' Gate* – where Romana stayed behind to free some rather unsympathetic slaves, hmm – but was more straightforward and suffered for it."

"Somewhere, there's another *Terminus*," says Clay cryptically. "In another universe it was well cast and well made. Some of the ideas and images are intriguing – it could have been done far better..."

ENLIGHTENMENT

The first surprise in *Enlightenment* is the name of the writer – Barbara Clegg. "Wow! We haven't had a female writer since 1966," notes Jac.

The second surprise comes with the opening scene in a darkened TARDIS as the Doctor picks up a strange signal from an old friend. "For a being with supposed God-like powers," notes Peter, "I'm surprised the White Guardian can't even send a short message to the Doctor. But I love the spooky wind chime music and the ghostly atmos of the TARDIS." This atmos is somewhat lessened when the Black Guardian appears and seems to find something very funny. "NYA-HA-HA-HA!"

"'...and viewers may like to know that Valentine Dyall is currently appearing in *Aladdin*,'" sighs Peter.

But this lapse is soon forgotten as the Doctor and Turlough step out of the TARDIS into – more darkness. The floor rolls – and they realise they're on board a ship. "Great stuff," says Clay. "The uneasy atmosphere's building, the music is creepy..."

While the Doctor and Turlough ("both wearing eye shadow, oddly," notes Jac) make friends in the evil-smelling fo'c'sle with the evil-smelling folks'll be sharing it with them for the duration of a mysterious race with 'Enlightenment' as the prize, Tegan is haunted in the TARDIS by a pair of hands on the scanner. "Very eerie," says Peter.

There's something very odd about the ship's officers – and just what is revealed in the last few minutes as Captain Striker opens the windows on the bridge. "Wonderful cliffhanger!" cries Richard. "This is, in the truest sense, a space ship!"

"I am spooked out," says Peter, fingers in mouth. "This is the strangest, most disturbing story in ages."

Part Two, and Striker explains the nature of his kind and the race through space. "The notion of the Eternals using humans just for their own amusement is fascinating," says Richard. "The way they so casually disregard the loss of human life is unnerving. I wondered where the story could go after Part One, but for once the explanation is as satisfying as the mystery."

"Brilliant concept," agrees Peter. "I wonder if the Celestial Toymaker was an Eternal?"

Clay's upbeat about something else. "The scenes of Tegan being pursued romantically by Striker's mate Marriner are unusual for *Doctor Who*, and very welcome. Dare I say that this story feels so fresh because there's a woman writing and a woman directing? We've never had anything to match this introspective and haunting atmosphere."

The Team get even more excited when the crew go up on deck. "The film material is very nicely done," says Peter. "This whole story feels much easier on the eyes and ears than the last couple."

But Richard's found fault with something. "I'm bored with the Black Guardian's constant taunting of Turlough. The sooner he's gone, the better – he just gets in the way of the main story."

"Strangling Turlough's the first *action* he's taken," says Peter. "Even so, Turlough recovers very fast! Even Nyssa was tougher than old bird bonce!"

Jac interjects. "Can anyone think *why* the Guardians have birds in their hair? Are they supposed to be live birds or dead ones? Are they decorative, or symbolic, or pets? Or are they, weirdly, supposed to be part of the Guardians?"

'Old bird bonce' condemns Turlough to everlasting life, and Jac's intrigued. "This is becoming a theme: immortality is bad. Mawdryn didn't want it, now Turlough tries to kill himself. And that, incidentally, is a pretty stunning cliffhanger – a companion attempting suicide!"

Richard sniggers. "Turlough climbs the railings to hurl himself overboard and all the Doctor can say is a casual "Don't be stupid!" Even in Part Three, nobody discusses *why* he did it. How odd."

Thankfully Turlough is rescued by the villainous Captain Wrack and her first mate Mansell. "Oh my word, it's Leeeeeeeee John from the pop group Imagination," says Peter.

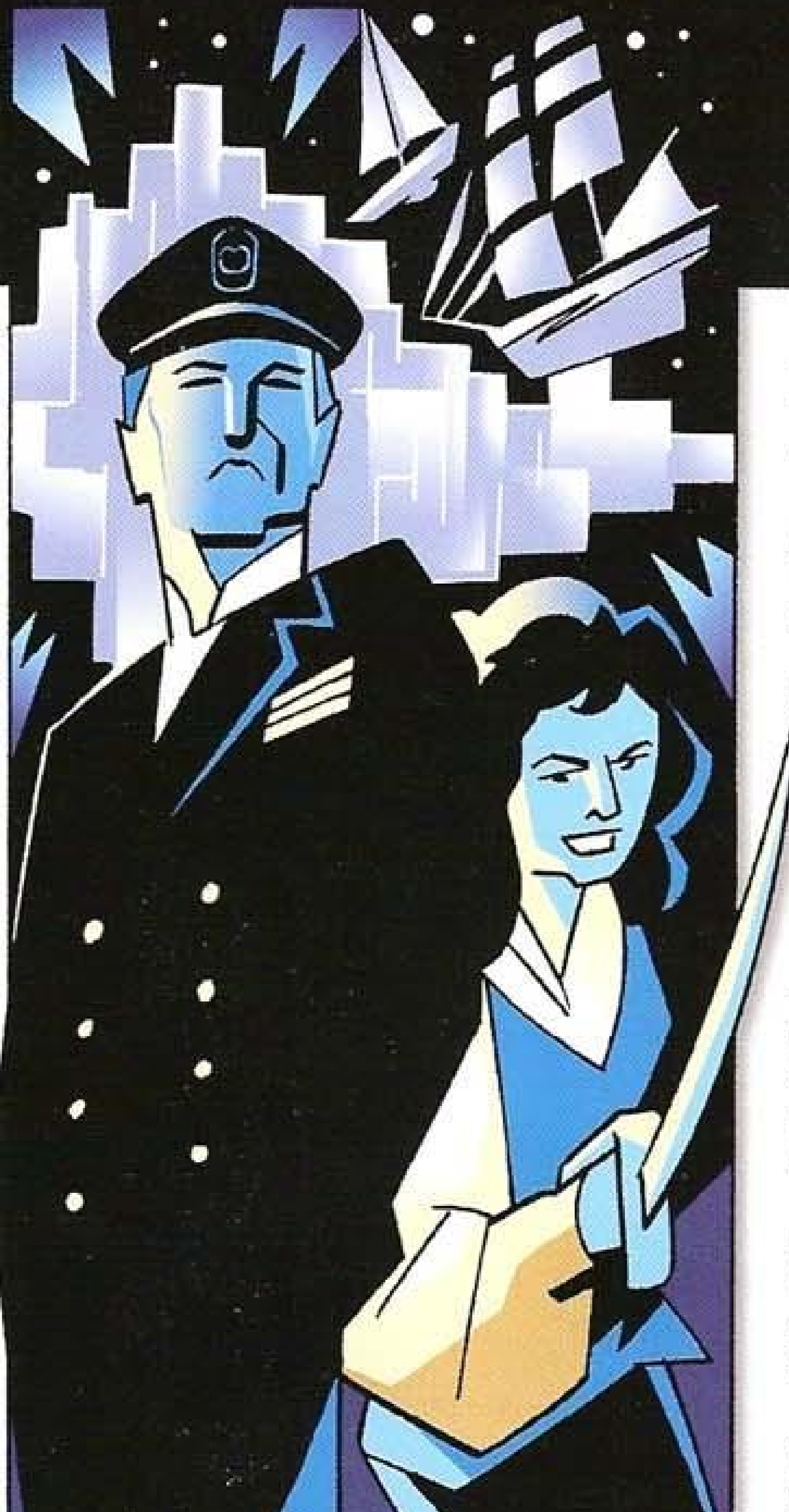
"Before my time," says Clay. "Were they good?"

Peter squirms. "They were somewhat... *full-on.*"

"But is he outrageously camping up the character or is he really that bad an actor?" asks Richard.

"At least he isn't covered in oil, wearing only a silver jockstrap, playing an air piano," says Peter.

The team have mere moments to recover before Captain Wrack herself, played by Lynda Baron, appears. "Whoa!" cries Clay. "It's Miss Piggy! Suddenly this has got very camp. But I don't mind – it's fun without destroying the atmosphere."



The Doctor and Tegan are invited over to Wrack's ship for a party. "Tegan's dress is stunning," enthuses Peter. "It's hot in here again..."

"Love the Doctor's reaction to the outfit," says Clay. "Again, sorry to say it, but although the Doctor's getting more to do, his dialogue is very flat."

Something that certainly can't be said for Captain Wrack, who ends Part Three putting a bomb in Tegan's tiara and turning to camera for a giggle at the Doctor's expense. "Oh dear," says Peter. "Suddenly we've gone panto."

"Oh hush," says Clay. "That was hilarious!"

Part Four sees the Doctor getting rid of the bomb by smashing it on a carpet with an axe and throwing the bits overboard. "That felt daft," says Clay. "And why didn't he just carry the carpet up with all the bits on it? I like the scenes of Wrack in her airlock channelling the Black Guardian though."

Marriner and Tegan's strained relationship comes to a head. "So his tenderness to her hasn't been romantic after all, purely a selfish desire for sensation," says Richard. "It goes to emphasise the hardness of the Eternals."

Jac nods. "I love the concept of the Eternals, but it's only really clear in the character of Marriner – his quest for existence is more interesting than the others' dressing-up games. Wrack may have lines about wanting to be amused for all eternity, but you only get a glimpse of what eternal emptiness really means with Marriner – and kudos to Christopher Brown for a great performance." She's on a roll. "I also loved the character of the teetotal crewman Jackson. It's a shame he just vanishes – featured characters should get proper exits, or you feel cheated."

The story ends when the Doctor and Turlough throw Wrack and Mansell overboard – "very unlikely" says Clay "but I can forgive this story anything" – and the Doctor wins the race and comes face to face with both Guardians.

"It's nice to see the complete lack of surprise on the Doctor's face when Turlough's treachery is revealed," says Peter. "So he knew, like we did, that the boy was no good all along."

"Not made very clear, though," says Clay. "And Tegan doesn't react to the news *at all*. Gah!"

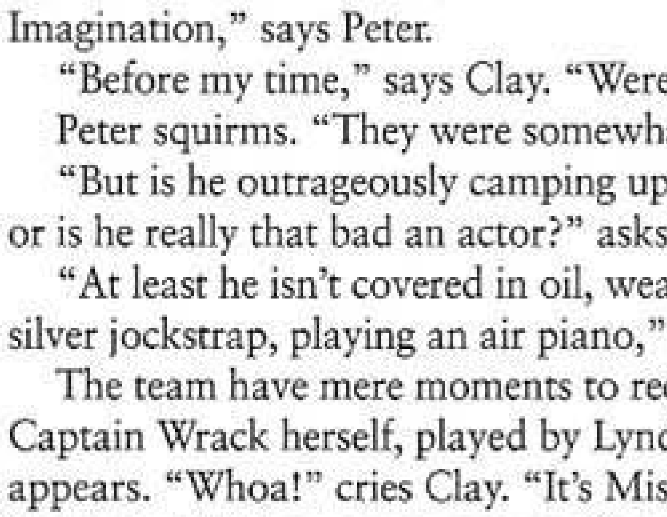
Turlough rejects Enlightenment and the Black Guardian is consigned to flames. "I hope Turlough keeps his edge now he's a 'good guy'," says Jac.

"I love the concept of the Eternals, but it's really only made clear in the character of Marriner." **JAC**

"The notion that Enlightenment was really the decision to do the right thing rather than a physical reward provides a fitting closure for Turlough's deal with the Black Guardian," says Richard. "I'll be happy if he doesn't show up again though."

Peter frowns. "It was nice of the Guardians to host that race. Do you think they arrange fun activities for Eternals on a regular basis? Sports events, theatre trips, bring and buy sales...?"

Clay's concerned, though. "For the most part that was exceptional. Even the camp excesses in the second half didn't spoil it. But I'm still very worried about how the Doctor is being written. Half the time it's as if he isn't there..."



AND **YOU** SAID...

"Why do they need to save space by giving Turlough Adric's room? And since in between stories Turlough's been sucking up to the Doctor, winding up Tegan and getting down to some sabotage – obviously taking some time – where's he been sleeping all that time?"
ALEX WILCOCK ISLE OF DOGS

"Hospitals usually have happy bright pictures on the walls. Skulls aren't exactly well known for cheering people up!"
STEPHEN MARTIN HINCKLEY

"Nyssa never seems to get her due, from the writers, the Time Team, or most fans, but here she shows those qualities that endear her to her fans: compassion, initiative, and a sense of justice."
JIM WELKE ILLINOIS, USA

"Dull title, flat direction, dreary music, tedious plot, lifeless acting. And the sad departure of the most promising companion in years. It can only be *Terminus*."
ALAN SHERIDAN E-MAIL

"*Enlightenment* is a fine story but the Doctor seems surplus to requirements in parts and doesn't have a lot to do. This is clearly seen by the sheer number of shots of Peter Davison standing with his hands in his pockets!"
LEE NORTON E-MAIL

"The Eighties are really starting to kick in with the costumes here. Wrack could be Captain Hook's wife, the White Guardian is wearing the spare bedroom curtains and both Guardians have Blackadder's 'duck' disguise on their heads!"
ROBERT KEELEY BEAMINSTER

"'We're on Earth again' is played with exactly the same tone as when the TARDIS crew kept appearing there in the previous season – wonderful misdirection. Plus the misunderstanding with the Doctor and the sailors is very like a scene in *Black Orchid* – reinforcing the impression that this will be a straight historical."
JAMES BEAMISH E-MAIL

JOIN THE TEAM...

In **DWM** 383 the Time Team will be on a voyage to the bottom of the sea for *Warriors of the Deep* and then going ghost hunting in *The Awakening*. We want to hear *your* views on these stories, so send them to the editorial address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 5 May, ta.

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SURVIVAL

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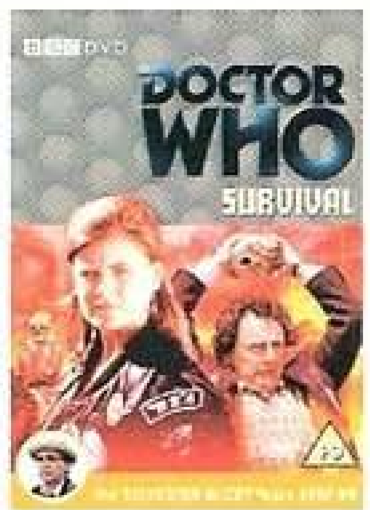
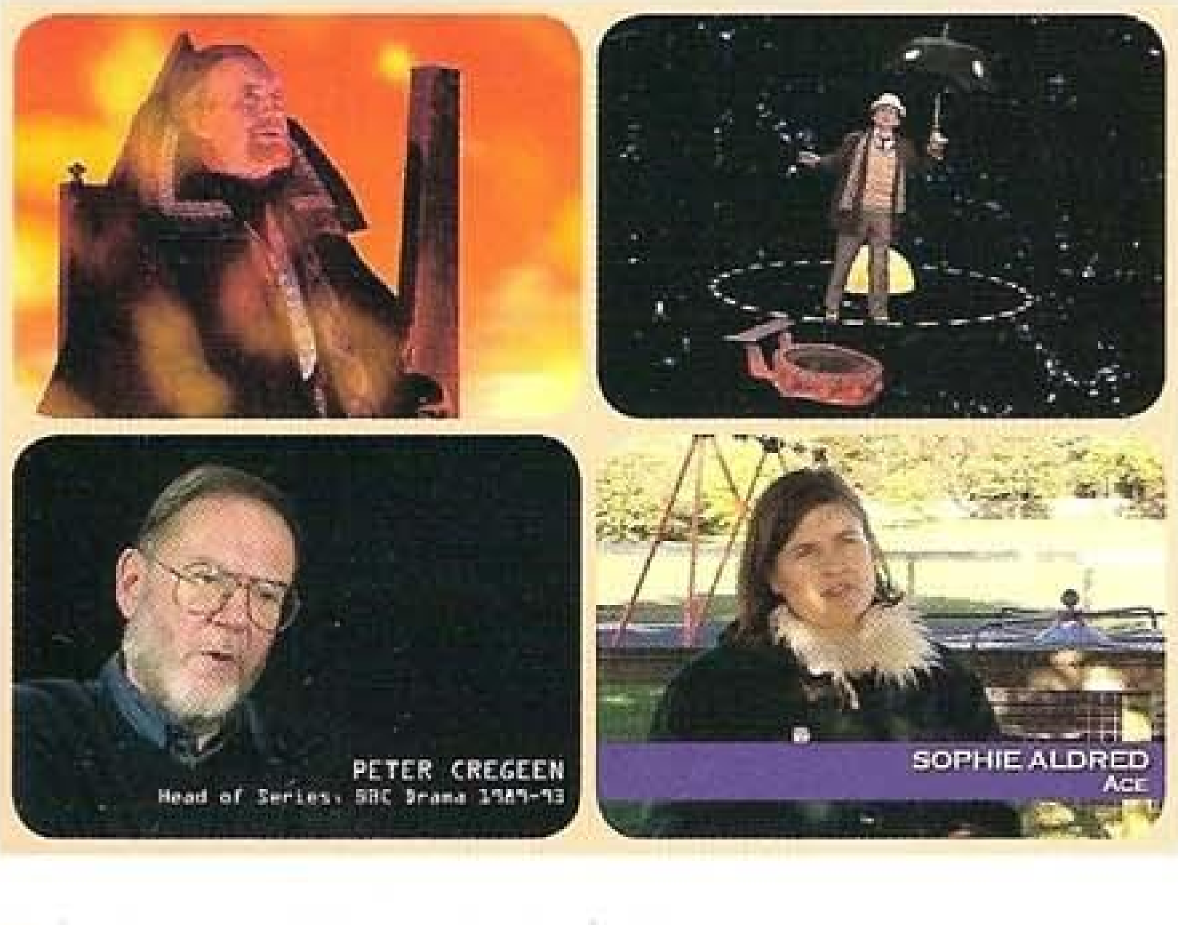


ONE COULD ARGUE THAT *SURVIVAL* IS perhaps the most obvious *Doctor Who* DVD release of all. Not only is it (sniff!) the very last story of the show's original run, with all the attendant extra material that provides for behind-the-scenes discussion, but being largely set in a more recognisable, realistic depiction of suburbia than was standard for old-skool *Doctor Who*, it is in some ways a prototype for the revived TV series. "We were aware of the parallels between *Survival* and the modern series," says content producer Steve Roberts, "so it became an obvious choice. We showed how it all began last year in *The Beginning*, so we felt that it was a good time to show how it all 'ended'!"

It's not automatic that a workaday *Doctor Who* release gets a double-disc set, let alone this substantial amount of extra features – how come *Survival* has been thought worthy of all the extras? "Well, *Survival* really isn't a workaday release," Roberts counters. "It's the final story of the original, unbroken 26-year run of *Doctor Who*, and for that reason alone it's terribly important. I knew that we would be looking not only at the story of *Survival* itself, but of what came after it – and, just as importantly, what *didn't* come after it! From the outset I knew we had much more material than would fit on one disc. I was really pleased to be able to find an outlet for the *Destiny of the Doctors* [a 1997 computer game] material, especially as it was Anthony Ainley's swansong. *Survival* gave me the chance to edit together a package which showed off that Machiavellian final performance in broadcast quality, rather than a low-resolution video in a PC game! It's amazing really that all the effects work was done at full broadcast resolution. It must have cost a fortune!"

> "I knew that we'd not only be looking at the story of *Survival*, but of what came after it – and what *didn't* come after it!" DVD producer **Steve Roberts**



"The story behind the making of *Survival* is a particularly interesting one," reckons documentary producer Steve Broster, "and because there were a lot of contributors, all with some fascinating stories to tell, the extra time afforded by having a second disc soon proved useful. However, the eventual running time of 65 minutes was considered to be just a touch bum-numbing – so, rather than cutting it down, I suggested the simple solution of splitting it into two parts. Anyone so inclined can of course still gulp it all down in one! It was particularly pleasing to talk to [director] Alan Wareing – he'd been unavailable when I worked on the *Ghost Light* DVD a couple of years back – although his busy schedule on *Coronation Street* meant we had to go up to Manchester to interview him. I was also very pleased with Adele Silva – she's now a Big Soap Star on *Emmerdale*, but she wanted to be involved and was really thrilled to be taken back to the original location. It was great to experience the warmth and affection held for *Survival* by the cast and crew."

The 'documentary' side of the release has been split into three significant areas – the production of the story, the end of the series, and the character of Ace – with each part being allocated to a different producer. "I knew from the outset that I wanted Richard Molesworth and Steve Broster to take on the main documentaries," says Roberts. "They had already developed a good rapport with the actors and production team when they put together the main documentary for *Ghost Light*, so I was keen to capitalise on that. Richard was very interested in telling the story of the unmade 27th series, and his tenacity resulted in a last minute agreement to interview [former BBC Head of Drama] Peter Cregeen for *Endgame*, giving him one of the best documentary openings we've had!"

Indeed, of the many contributors, Cregeen is perhaps the most surprising and significant – he's the man cursed by *Doctor Who* fans far and wide for having been a key player in the show's cancellation! "Right from the word go," says producer Richard Molesworth, "I wanted to talk to Peter Cregeen, and/or Jonathan Powell [former controller of BBC1] as to what really went on in 1989. Most of all, I wanted to know why *Doctor Who* ended the way that it did. There have been theories, rumours, more theories, conspiracy theories and the odd untruth bandied about in the past, but what I wanted to do was to, once-and-for-all, get to the bottom of what happened. No response came back from either of them through the 'official' channels, so I resigned myself to their non-involvement. It got to the point where I'd recorded all the interviews for the documentary, and had almost finished editing, but I just wasn't sure that I'd achieved everything that I had set out to do – when it came to the biggest question of all, no-one could really come up with the answer. Certainly, [script editor] Andrew Cartmel had a perspective on it, having been in the production office at the time, but he had been shielded from a lot of the politics of the situation by [producer] John Nathan-Turner, and I'm fairly sure John never fully knew the reasons either. With less than two weeks to go before the finished programme had to be delivered, I decided that it just wouldn't do to not have this BIG question fully answered, properly, once and for all, so I went in search of Peter Cregeen on my own. I spoke to his agent, and outlined what it was that I was doing with the documentary. I was more than aware that with *Doctor Who* suddenly the nation's favourite TV programme again, and that with the Cardiff production office mantelpiece creaking under the weight of industry awards, it might not be a good time for someone to admit to cancelling it first time around. But much to my surprise, the answer came back that he would! I was delighted that he was able to talk so candidly."

The *Endgame* piece for which those interviews were shot uses as its starting point some research done by **DWM** contributor Dave Owen for a feature for this very magazine a number of years ago, which investigated what might have happened had the show continured into the 1990s. "Dave did a superb job with his **DWM** piece," Molesworth says, "and it certainly lead me to believe that there was a good story to tell about the unmade 27th series. The big problem was that all of it was in people's heads – nothing was written down. So while one minute Andrew Cartmel and Ben Aaronovitch both seem certain that Ben would have written the opening story based on a 'Metatraxi' idea, the next minute Ben has his doubts over the BBC's ability to do 'Space Opera', and so thinks they might have done a historical. Ben and Andrew talk about Marc Platt's Ice Warrior story as being the one that would write Ace out of the series, and then Andrew suggests that Ian Briggs would have been his choice to write a final departure for Ace. Ben and Andrew have no recollection of ever giving the new companion a name, but Colin Brake recalled that she was to be called Kat – so who's to say what's right or wrong when hypothesising? But generally, I felt the memories were still quite fresh."

As it turns out, of course, Ace never left at all, and was never really 'replaced' as such. The character is the focus of one of the other documentary pieces on this set. "*Little Girl Lost* is a featurette that John Kelly put together for the *Ghost Light* disc," Steve Roberts reveals, "but which we dropped for timing reasons on that release. This is a really good place for it – in retrospect, it works much better here than where originally intended."

"Steve Roberts gave me a call last December," agrees producer John Kelly, "and asked me to have *Little Girl Lost* ready for *Survival*, so I dug the tape out, ran through it – making the odd adjustment along the way – and here it is. Ace was an unusual character in that she wasn't a stereotypical screamer. I've heard several accounts of previous 'companion' actresses lamenting the lack of character development, yet with Ace the programme often appeared to focus more on her than the Doctor. Sophie is a really nice person, so it was very easy to work on. I imagine we could do interesting little featurettes, if perhaps not full-blown documentaries, on most of the assistants of the Doctor. Although in fact, even as I speak, I'm working on another such documentary... so stay tuned!"

"As well as *Endgame*, I produced the commentary," concludes Richard Molesworth, "wrote the production subtitles, and worked with Steve Broster on his documentaries. I think I know more about *Survival* than anyone else ever has or will. Don't you pity me...?!"

THE COMPETITION WINNERS...

AS **DWM** READERS WILL KNOW, *SURVIVAL* DOESN'T just have the main commentary – there's a bonus commentary on episode three featuring three lucky readers of this very magazine. How did you guys win the competition? What did you do?

"Tim wrote a review of *Survival*," says Niall. "I wrote a rather negative review of the 1996 TV Movie..."

"And I wrote about *Enlightenment*," reveals Erykah. "But I think I only got picked because I was a girl..." Well, surely girls aren't such a minority in *Doctor Who* circles any more? The best girl, maybe! So, did you know which episode you were going to do in advance?

"I guessed," reckons Tim, "because of the photo! I'm very bright..."

Photo? "There was a photo of *Survival* at the studio," Erykah points out.

"I read later on, I think, that there was a going to be a fan commentary on *Survival*," Niall remembers, "and I thought 'Oh, yeah – I entered that'. I'd kind of forgotten about it."

"We entered back in August, September," says Erykah, "and then got a phone call from [**DWM** editor] Clay in January! Kind of 'Are you free to do this on Wednesday?'..."

Were you briefed as to how to go about it?

"I think so," confesses Tim, "but I was *really* drunk..."

"We recorded for about six minutes –" says Niall.

"– and it was rubbish!" finishes Erykah. "So they brought us a glass of wine each, and we started again."

"After that glass of wine, it got quite good," Niall recalls. "The low point came when I said something to one of these guys, and they nodded back at me..."

"Nodding's not good on a commentary, apparently." Tim ponders. "You sound rubbish."

"And I say lots of very, very stupid things," says an embarrassed Erykah. "I did admit that when I was four, I used to want to marry Adric..."

"I think we started off thinking we had to talk about the episode itself and be very technical," says Niall.

"But it was a lot of fun, and it was a lot better the second time." reckons Erykah.

And what were you all like for the last two minutes? Come on, that was 'The End' for so, so very long. Did anyone get a bit emotional?

"I think at the very end we did get that," says Niall. "I mean, *Doctor Who* in general, even if it's ludicrous or badly written or badly acted, there's something really magical about it. And in *Survival* you do get a sense of this magical thing coming to an end, which is very sad..."

"And I was only one year old when *Survival* was on, anyway," reveals Erykah, "so I never had those feelings at the time..."

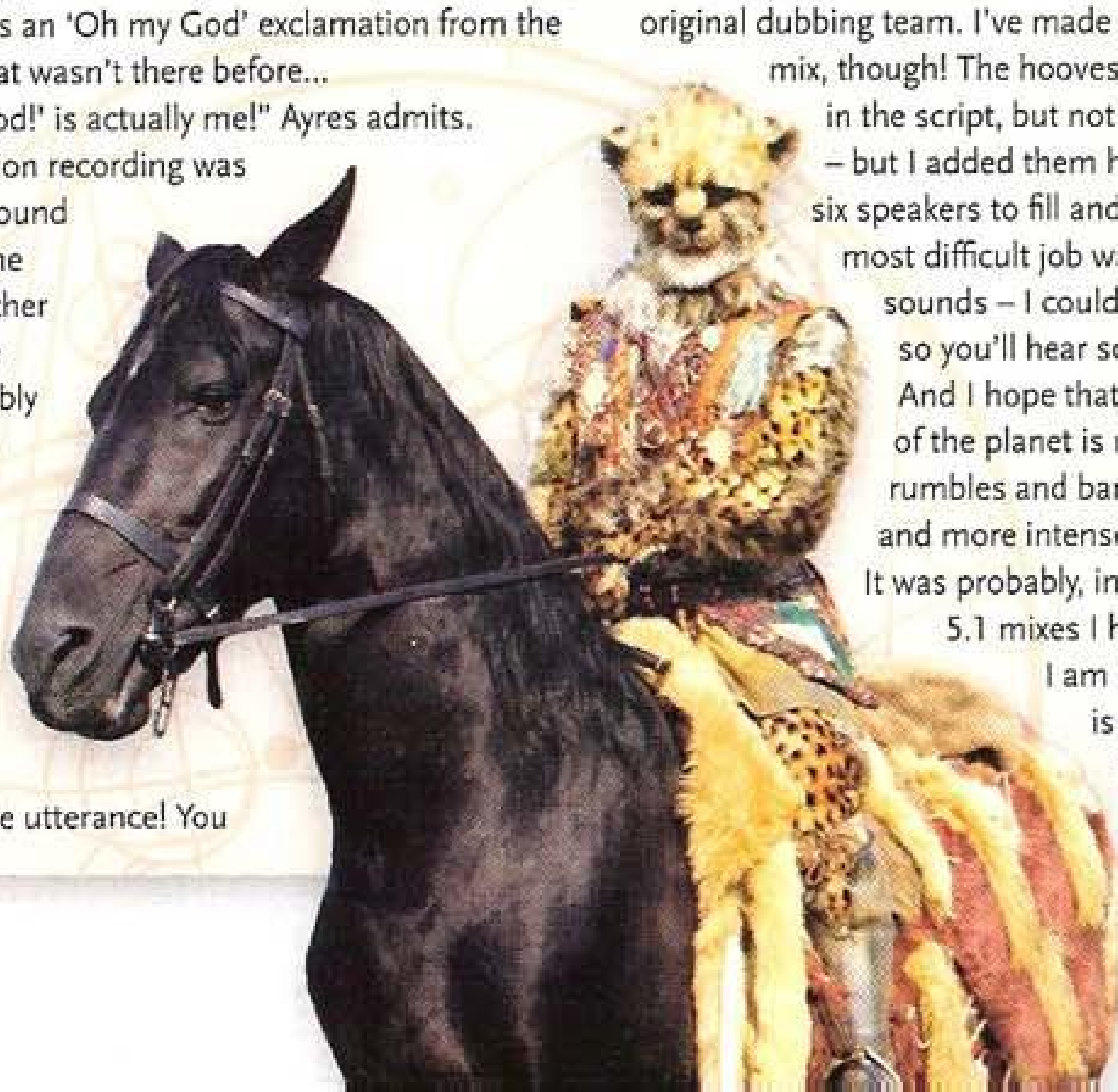
One? *One?* I was old enough to *drink*! Nu-fandom, thank you. It's been slightly disturbing talking to you...

▲ *From left-right: Tim Kittel, Erykah Brackenbury, Clayton Hickman and Niall Boyce record the fan commentary for Survival.*

THE 5.1 SURROUND SOUND MIX

"WE HAVE ALL THE ORIGINAL EFFECTS AND MUSIC masters for *Survival*," reveals audio consultant Mark Ayres, "and a couple of reels of dub inserts that were archived – though, sadly, not the final speech, which I have had to take from the tx mix. I had to recreate some little details." Including a few snippets of dialogue? In the opening scene, for instance, there's an 'Oh my God' exclamation from the cat's first victim that wasn't there before...

"The 'Oh my God!' is actually me!" Ayres admits. "The original location recording was buried under the sound of the wind machine and they didn't bother to recreate it in the original dub, possibly partly because 'Oh my God' wasn't really acceptable in *Doctor Who* back then, so I decided to post-sync it myself. I am also the Master for one little utterance! You cannot get away with ignoring these details in 5.1." And what about that rather prominent 'panting' when Ace is on the hunt? Or the horse's hooves which rear up behind and scare the bejesus out of you? "The panting was actually on the original dub, and I found the recording – which I think is actually director Alan Wareing, or possibly one of the original dubbing team. I've made a bit more of it in the new mix, though! The hooves were actually mentioned in the script, but not added in the original dub – but I added them here. Obviously I have six speakers to fill and every little helps! The most difficult job was matching all the cat sounds – I couldn't find all the originals, so you'll hear some differences at times! And I hope that the gradual destruction of the planet is more obvious, now – the rumbles and bangs get slowly louder and more intense as the story progresses. It was probably, in fact, the busiest of the 5.1 mixes I have done so far – but I am never sure whether that is down to the stories, or the fact that I get more ambitious each time!"



OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

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illustration **BEN WILLSHER**

THE COMPANION CHRONICLES

FOUR CDs Big Finish | **BY** Various
PRICE £9.99 each | **OUT** Now

BIG FINISH HAS ALWAYS HAD TO BE innovative when it comes to covering the full range of classic *Doctor Who*, employing 'Unbound' alternative universes, crackly fan-made recordings and re-casting old companions in new roles to ensure that the 1960s and 1970s get a look-in in the line-up. *The Companion Chronicles* is another new departure: more-or-less monologues narrated in character by companions of the first four Doctors. It's a brilliantly straightforward approach, and one that lends these four plays a *Talking Heads*-style intimacy that sets them apart in from the monthly releases. Wisely, the producers have also opted for single discs, which has the added bonus of ensuring that these stories are reasonably concise, dispensing with any over-elaborate setup in favour of getting straight to the heart of the tale.

Frostfire, the first of the plays, is in many ways the most interesting, not least because it represents Maureen O'Brien's first reprisal of the role of Vicki since 1965. 40 years on, O'Brien unsurprisingly sounds rather older than when she originally played the part – something that is exploited by author Marc Platt in his story of a mature Vicki considering the relentless cycle of time. Nevertheless, she recaptures something of the feckless pluck of the teenage Vicki, mixing it with a wistful nostalgia for the days when she travelled with the First Doctor and Steven, and the result is utterly charming.

Maximising the austerity of the audio format, Platt creates a cold, crisp atmosphere from the moment that the TARDIS arrives in Regency London beside the frozen Thames. Facing a threat to the future of Earth, the First Doctor is as severe as he ever was, while Platt enjoys turning Steven into a potential inspiration for Jane Austen's surly male characters. Playing with Vicki's bizarre screen departure – leaving to become a character from myth – and recalling Donald Cotton's novelisation of *The Myth Makers*, *Frostfire*'s structure and content is a commentary on the nature of the earlier story, albeit one that's good enough to be enjoyable without any special knowledge of *Doctor Who*'s past.

DOCTOR WHO
FROSTFIRE
THE COMPANION CHRONICLES
DOCTOR WHO
FEAR OF THE DALEKS
THE COMPANION CHRONICLES
DOCTOR WHO
THE BLUE TOOTH
THE COMPANION CHRONICLES
DOCTOR WHO
THE BEAUTIFUL PEOPLE
THE COMPANION CHRONICLES

The second play, *Fear of the Daleks*, like the other audios is narrated with hindsight. The difference being that Zoe's memory of her TARDIS travels was wiped by the Time Lords. However, those memories now seem to be seeping through the mental blocks, and she is able to recount the story of her first trip with the Second Doctor and Jamie, and an encounter with the Daleks. Landing in a city built into an asteroid, the TARDIS crew discovers that they have arrived in a war zone between two empires: a fact that is being exploited by the Daleks and their unwitting ally, Professor Atrica.

Making much reference to Zoe's fabled photographic memory and intelligence, writer Patrick Chapman keeps the story moving along at a decent pace, and, aside from an uncharacteristically preachy lecture at the end, captures the Second Doctor's distinctive mannerisms well. However, the point he makes about the Daleks' fear is hardly the dramatic revelation it's made out to be here, while the 'who's cleverest?' interplay between the Doctor and Zoe sounds re-heated from earlier sources. Despite a confident performance by Wendy Padbury, *Fear of the Daleks* is not as strong as other plays in this collection.

REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
David J Howe (DJH)
Matt Michael (MM)

The Third Doctor story is *The Blue Tooth*, narrated by Caroline John, which features Liz Shaw's investigations into the disappearance of her friend Jean. Liz discovers Jean's is just one of many odd vanishings of scientists in Cambridge, which are linked to an attempt by the Cybermen to invade Earth.

So-so expectations are set by the play's sleeve notes, which suggest that this is going to be yet another Liz departure story: quite unfair, given the way in which Nigel Fairs' gripping play unfolds. Making better use of the Cybermen than *Fear of the Daleks* did with its icons; *The Blue Tooth* from the start has the air of one of those seedy and brilliant British horror films of the 1970s: think *The Beast in the Cellar* or *Scream and Scream Again*. Boasting flesh-burrowing Cybermats and harrowing descriptions of partly-finished Cybermen, the story is genuinely nasty in parts – helped no end by moments of uncomprehending horror in Caroline John's narration, almost as if Liz can't quite believe what she's remembering. The end result is absolutely compelling.

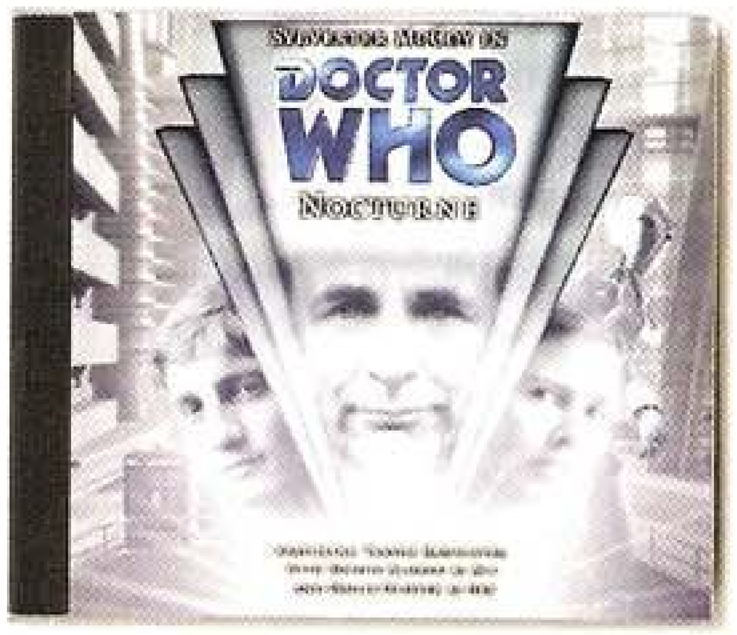
In stark contrast, Jonathan Morris' *The Beautiful People* is the broadest of comedies. As told by Lalla Ward's Romana, it's an attempt to resurrect the Douglas Adams-style humour of the 1979 series, complete with absurd jokes and comedy music. Telling the tale of the TARDIS' landing on the health spa of Vita Novus and Romana's confrontation with the image-obsessed Karna who plans for a universe populated only by the very thin, *The Beautiful People* is virtually plotless, relying on Ward's perfect recreation of Romana and Morris' jokes.

That's also where it falls down: the tongue-in-cheek approach of Season 17 was generally bolted on to pretty straight plots, which in the past has also been true of Morris' own work. After a while, the humour can become wearing, particularly in-jokes inspired by Tom Baker's anecdotes, and although it never becomes outright irritating, the play equally never threatens to become truly memorable.

Looking to draw links between the plays, the listener can spot a general feeling of nostalgia, and a joy in revisiting these characters and eras of the show. Given their first-person perspective, they also end up being commentaries on their respective Doctors, even when the Doctors' presence is more felt than seen. While Vicki trusts the grandfatherly First Doctor, Zoe and Liz tend to treat their incarnations with exasperated respect as equals, while Romana looks at hers rather as an indulgent sister. Exploring their feelings and their fears, *The Companion Chronicles* offer a unique insight into their narrators, and are genuinely successful at what they set out to achieve. Here's hoping for many more in the future. MM

NOCTURNE

AUDIO DRAMA Big Finish | **BY** Dan Abnett
PRICE £14.99 | **OUT** Now



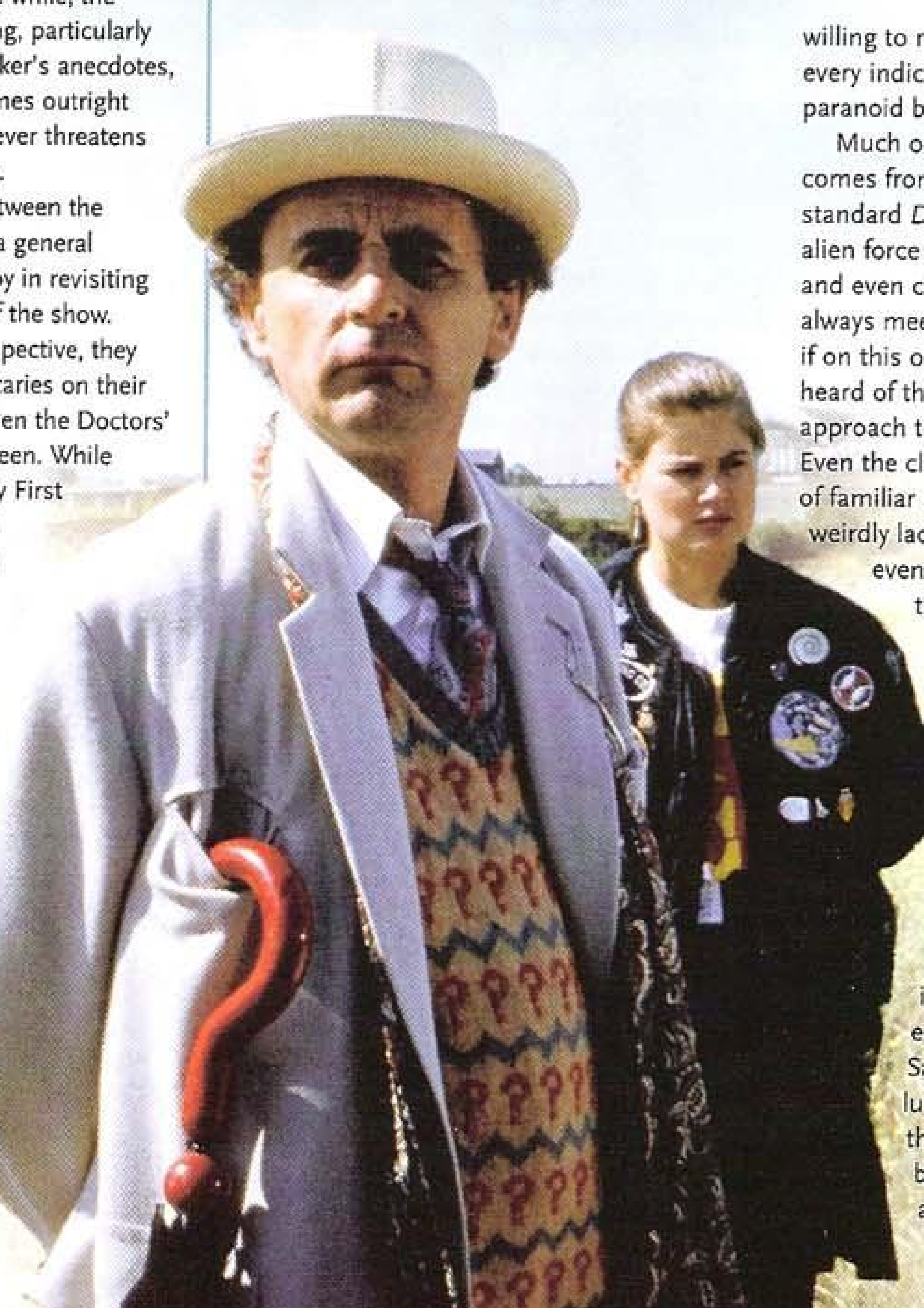
EARTH ISN'T THE ONLY PLANET favoured by the Doctor. Taking his companions Ace and Hex to Glass City on the planet Nocturne, the Seventh Doctor waxes lyrical about this human colony that has become the centrepiece of the Far Renaissance, a shining beacon of art, architecture and culture during a vicious and long-lasting war. Finding his friends including the terrible poet Lothar Ragpole, and famed composer Korbin Thessinger, the Doctor is all set for a gentle rest. However, Nocturne has become the home to a deadly creature that threatens to shatter the peace of Glass City, and kill those whom the Doctor cares about.

The first episode of *Nocturne* is an intriguing set up: the Doctor's obvious affection for the place, and his delight at re-meeting old friends, is infectious, and a long way from his usual habit of arriving somewhere to find chaos and mistrust. As the Doctor points out the distant Sun in Nocturne's sky, and praises the achievements of the Far Renaissance, Dan Abnett replicates some of the wondrous grandeur of *The End of the World* or *The Long Game*.

Inevitably, complications arrive, although even when the threat of a sound monster created from bioharmonics, able to tear matter apart with resonant frequencies, materialises there is still a languid, even lethargic pace to the audio. Ace spends most of her time wandering the city with Will Alloran, a hugely gifted student of Thessinger's who has scorned his musical career to join the army and was seriously wounded in the first few days on the front lines. There's a kind of BBC period drama romanticism to these scenes, and Sophie Aldred seems to relish the chance to do something different with Ace other than be tomboyish.

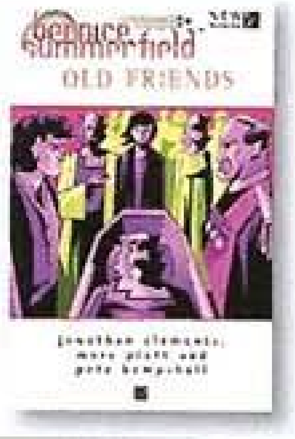
Meanwhile, Hex and the Doctor are at various points taken into custody by the officious but oddly ineffectual Reeney. However, even with the threat of imprisonment or even execution hanging over them, neither seems to work up much of a sweat, and Reeney seems strangely willing to release them despite giving every indication of being an archetypally paranoid bureaucrat.

> "The Doctor's delight at meeting old friends is a long way from his habit of arriving to find chaos and mistrust..."



Much of *Nocturne*'s curious power comes from the way it combines a pretty standard *Doctor Who* plot (murderous alien force on the loose in a futuristic city), and even characters (after all, the Doctor's always meeting up with old friends even if on this occasion the audience haven't heard of them before), with a perplexing approach to pace, structure and resolution. Even the climax, which features a number of familiar clichés, feels different somehow, weirdly lacking in suspense or danger even despite an effective build up for the story's monster.

The cast, including a deliciously operatic performance from Anne Rye as Dillane and Trevor Bannister as the crusty Thessinger, all seem to enjoy the material, and, given the musical theme, the sound design and production is spot on. The final impression is of the kind of play you'd expect to hear on Radio 4 on a Saturday afternoon after a heavy lunch: well made, but something that's more comforting background noise than gripping audio drama. MM



BERNICE SUMMERFIELD OLD FRIENDS

AUDIO PLAY Big Finish
BY Daniel O'Mahony
PRICE £10.99 | **OUT** Now

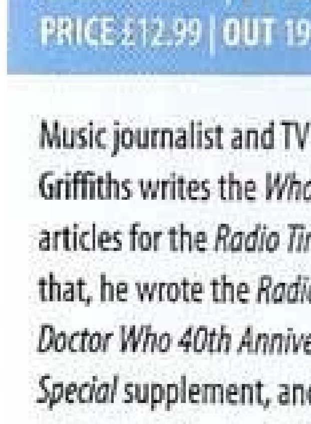
Over three novellas, *Old Friends* reunites Professor Bernice Summerfield with faces from her past, all brought together by the death of mutual friend Ivo FitzIndri.

Set at Ivo's funeral, Jonathan Clements' *Cheating the Reaper* successfully plays up the awkwardness of such gatherings, particularly through Benny's bittersweet observations about her now ageing friends – former cadet pal Dave, less youthful than he imagines, and college friend Sarah, now beset by Alzheimer's Disease.

Marc Platt's *The Ship of Painted Shadows* rewinds 50 years to Benny's first meeting with Ivo aboard a cruise liner. Amidst a colourful turmoil of a plot about Japanese theatre, it's the quieter moments – as Benny and Ivo develop feelings for each other – that are the most engaging.

A revelation about Ivo's death turns Pete Kempshall's *The Soul's Prism* into a murder hunt. Despite a touching backstory about Ivo's quest to find Benny again, the story's real strength lies in Benny's painful confrontation of a former lover she believed had betrayed her.

Overall, a powerful and touching collection that won't disappoint the Professor's fans. VB



DALEK, I LOVED YOU

BOOK Gollancz | **BY** Nick Griffiths
PRICE £12.99 | **OUT** 19 April

Music journalist and TV critic Nick Griffiths writes the *Who Watch* articles for the *Radio Times*. Before that, he wrote the *Radio Times' Doctor Who 40th Anniversary Special* supplement, and before that, the similarly sized 1996 TV Movie one. A fan since he was plonked in front of *Spearhead from Space* aged four, to around the time when *Doctor Who* got rubbish (after Tom Baker, in his view), and now back in love with the revived series, Griffiths' book is a 'does-what-it-says-on-the-tin' memoir that, with fond reminiscences ▶

◀ of the *Radio Times 10th Anniversary Special*, and the Sugar Smacks and Weetabix *Doctor Who* promotions, will ring bells with anyone who grew up with the series in the 1970s.

Griffiths' present career means his stories are often interspersed with how he later met and interviewed many of his childhood heroes, but in the main, this is an unadulterated nostalgia-fest written with fun, wit and love.

I'm a number of years younger than Griffiths and of a different sex, but I've rarely read anything that so reflects my own opinions and feelings about the series and more besides. If friends, parents and partners don't quite comprehend a fan's love for the Doctor, this is the book that might help them get there. VB

EXTERMINATE! TALKING DALEK
DOCTOR·WHO
MARKS & SPENCER

TALKING DALEK EASTER EGG/ DALEK EGG CUP

Marks and Spencers | PRICE £4.99/£3.99 | OUT Now

Following on from the lovely gold Dalek Easter egg of 2006, this year Marks and Spencers has a Dalek Sec egg for you to munch on. This has the added advantage of featuring a removable touch sensitive device which loudly screams 'Exterminate!' when even lightly brushed against. The large egg is wrapped in Skarosian black foil, and the organic milk chocolate is very yummy indeed. It comes with six little foil wrapped chocolate 'coins' with a gooey chocolate fondant inside, which are very, very moreish.

Also at M&S is a superb little Dalek Sec ceramic egg cup. The cup comes with a small but satisfying organic dark chocolate egg, and when that has been devoured, the base can be used to hold your more standard breakfast egg. There is a ceramic top to the eggcup which keeps the egg warm. Unfortunately the eye and arm stalks have been truncated and are little more than silver stubs which is disappointing for the Dalek purist. These are great value items and breakfast tables across the country could soon be invaded by the dreaded Daleggs. DJH

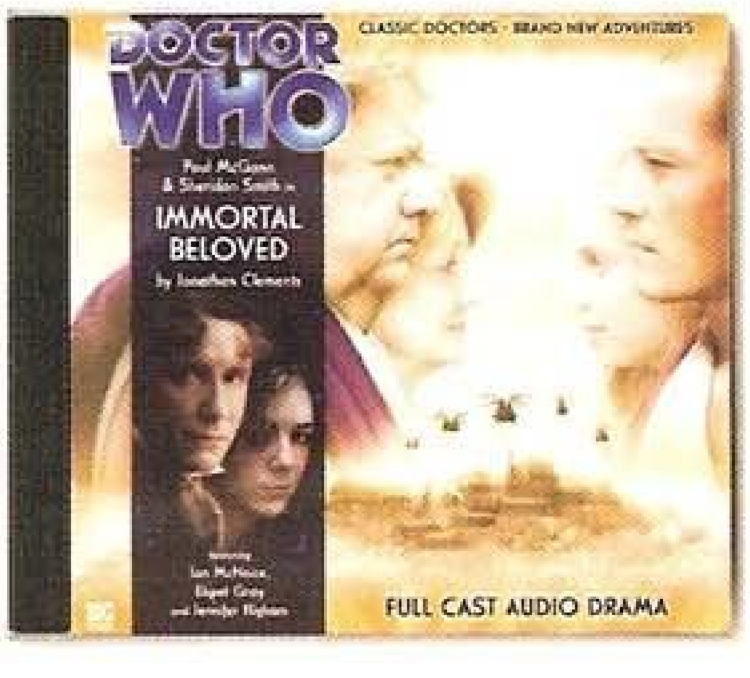
IMMORTAL BELOVED

AUDIO DRAMA BBC7/Big Finish | **BY** Jonathan Clements | **PRICE** £10.99 | **OUT** Now

IMMORTAL BELOVED OPENS WITH TWO lovers pledging themselves to one another before preparing to commit suicide – which they are prevented from doing by the timely arrival of the Eighth Doctor and Lucie. It quickly becomes apparent that Prince Kalkin and his amour, Sararti, are wanted by the highest in the land: indeed, their continued survival is paramount. However, it's only when Lucie accompanies a wounded General Ares back to the fabled 'cabinet of healing' that the true extent of their importance becomes clear. For the elite, the children really are the future.

This play illustrates some of the differences between this BBC7 radio series and the TV show. Covering similar ground to last year's *New Earth* – the exploitation of genetically engineered humans, the downloading of minds into another body, and personal salvation – for all its talk of Greek gods and a *Romeo and Juliet*-style star-crossed lovers, *Immortal Beloved* still feels like the product of another era, more akin to one of those dreary mid-season episodes of *Blake's 7*.

In part that's due to the inherent differences between radio and television, and the former's reliance on telling rather than showing. However, the main issue is that the pace of this story feels wrong: once Jonathan Clements reveals the truth behind the cabinet of healing, there's little more to be said. The Doctor blusters about outlawed RSK technology, and Lucie sympathises with the fate of the cloned youngsters, but for the most part the play just marks time until the inevitable climax. While *New Earth* offered us a desperate race against time, a species of killer cats, a mythic meeting with the Face of Boe and Cassandra's destiny, all *Immortal Beloved* has up its sleeve is an ageing lecher and a well-signposted plot twist.


CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
Paul McGann & Sheridan Smith in
IMMORTAL BELOVED
by Jonathan Clements
FULL CAST AUDIO DRAMA

But if the whole is ultimately unsuccessful, then there's still much to enjoy in the individual parts. As usual, Big Finish has assembled a sterling cast who do much to bring to life the rather shallow characters. In particular, Elspet Gray as Hera adds some real pathos and a good dose of knowing humour to her role, while Ian McNeice's Zeus has some entertaining moments lusting after Lucie. Zeus also gets the best scene in the play when he reflects on his thousand-year romance with Hera, a moment that's sadly not dwelled on, but one which offers a real emotional heart. Clements also inserts some amusing one-liners, particularly when Hera and Ares discuss the original crew, or when Lucie and the Doctor first arrive.

Though they spend most of the play apart, the listener senses that the Doctor and Lucie's rapprochement from the end of *Horror of Glam Rock* has continued, and we start to see them as a functioning team. And while they still have differences of opinion – Lucie's a lot more concerned about Sararti's feelings than the Doctor's clever deductions – the stand up slanging matches from the start of this season seem to be well and truly a thing of the past.

Less than the sum of its parts, *Immortal Beloved* is diverting enough for 50 minutes, but never quite slips into top gear. MM

> "*Immortal Beloved* feels like a product of another era, like one of those dreary mid-season episodes of *Blake's 7*..."

SECOND FLIGHT

BOOK Telos Publishing | **BY** J Shaun Lyon
PRICE £12.99 | **OUT** Now

SECOND FLIGHT IS SHAUN LYON'S Series Two follow-up to Series One overview *Back to the Vortex*, and like its predecessor, is part an examination of press reaction and part detailed episode-by-episode fan review.

Doctor Who's current high profile means it's virtually impossible to catch all of its media coverage, and the early part of this thorough and well-researched book uncovers plenty that you might have missed, including a newspaper spat between actor/comedian Alan Davies and Christopher Eccleston over comments Davies made about Eccleston's reasons for leaving the series, and a report from *The Sun* that "Victoria Beckham has splashed out on a book of *Doctor Who* screenplays for soccer star hubby Becks, as he is 'completely obsessed' with the Time Lord."

As for reaction to Series Two itself, it's probably fair to say that the love-in between the press and the 2005 series of *Doctor Who* wasn't as strong in 2006. Where David Tennant's first full story, *The Christmas Invasion*, seemed to pass by on a wave of festive goodwill, Series Two opener *New Earth* seemed to wrong-foot the press from the start, leading to several critics calling it a "huge let-down" and one to write their review in the form of a sloppy first draft, adding "If submitting a script that seemed half-done is good enough for Russell T Davies and the BBC, well, then it's good enough for me." *Second Flight* sees this, and other occasional iffy reviews, as a case of the press pitching their expectations too high, or what in America is often referred to as a "sophomore slump" – a phenomenon where a series riding high on the waves of press attention is perceived to have dropped in quality.

To be fair, though, when it comes to the book's own reviews, its comments can be just as harsh. Novelist and critic Kim Newman, one of ten reviewers *Second Flight* asks to comment on each individual episode, remains largely underwhelmed throughout. At around the point *The Guardian*'s Charlie Brooker announced that his love affair with the series was "back on" (*School Reunion*/*The Girl in the Fireplace*), Newman sticks with a fairly sceptical view, not entirely convinced by Tennant's "over-enthusiastic" Doctor or the programme's willingness to resurrect K9, a move, he suggests, pushes the programme dangerously close to destroying its new found credibility, or – to use another American TV term – "jumping the shark". Saying that, he does find more to enjoy in two-parter *Rise of the Cybermen*/*The Age of Steel* than many of his colleagues.

BACK TO THE VORTEX
SECOND · FLIGHT
J SHAUN LYON
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO DOCTOR WHO 2006

Second Flight offers a change in format to the review section. Where *Back to the Vortex* required two short reviews per panellist – one thematic, one general – this has been eliminated in favour of just one larger commentary. This slimmed down approach works much better, with enough opinions to make the debate feel varied but not so many as to make it feel confused and disjointed, as was the case last time. Losing the thematic review, however, doesn't stop some panellists looking at each episode from a certain perspective – Kate Orman, for example, who mainly considers characterisation, and John Preddle, who often plays the episode off against fan rumours going around beforehand, an approach that, perhaps predictably, doesn't always have the finished episode coming out on top.

Judged on the opinions of *Second Flight*'s review panel, Series Two's runaway successes are *The Girl in the Fireplace*, two-parter *The Impossible Planet*/*The Satan Pit* and *Love & Monsters*, the latter triumphant as the highest scorer with nine glowing reviews to one bad. Of course, as any long-term fan knows, series favourites can change dramatically over time, and like *Back to the Vortex* before it, as interesting and valuable a document of press and fan opinion *Second Flight* is today, I suspect it will be more fascinating when looked back on a few years down the line. VB

A special April 1st edition of

MATRIX DATA BANK

The
WILLIAM HARTNELL
ALL-STAR VARIETY HOUR

WHAT'S BEEN GOING ON HERE? I've returned from my short break to find all manner of odd things in the *Matrix Data Bank* – a recorder, some jelly babies, a strange glowing crystal – among others. I dread to think what's been going on in my absence from the Matrix, but rest assured it's time to stop all the silliness and get back to some good old-fashioned question answering.

JACK TALK

First up, reader **EMMA THWAITE** of Islington is a big fan of Captain Jack, and writes to ask: *"Where can I find out more about Captain Jack himself, the actor John Barrowman? Has he ever given an interview?"* Sadly for you, Emma, the answer is no. A fiercely private actor, John Barrowman has never given any interviews and refuses to appear on television as himself, as he suffers from crippling shyness. His private life remains a closely-guarded secret.

THIS IS GENUINE

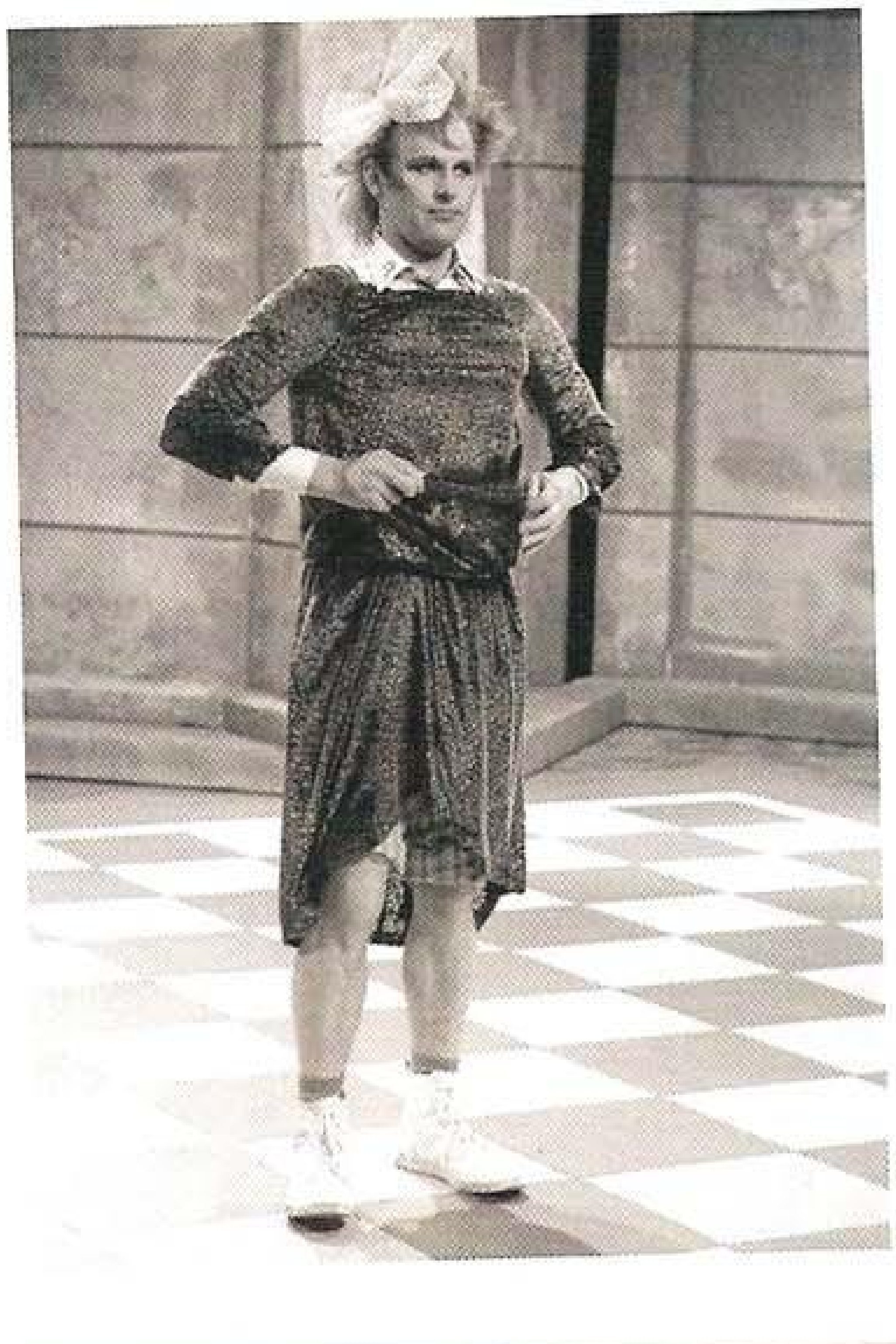
IAN BLAKE of Croydon writes to enquire: *"Is there a particularly baffling or silly photo in the* **DWM** *archives that has never yet been printed in the pages of the mag?"* Luckily for you, Ian, there is. Take a look to the right. Over to you, Mr Davison, for an explanation. *Any* explanation...

KNOW ALL?

FIONA ENSOR writes via email to ask *"It's driving me mad. I'm sure that somewhere in* Doctor Who, *a character says the line 'Suddenly, everyone sees and knows too much!' But in which story? And who says it?"* Well, Fiona, received wisdom has it that this line is spoken by Davros in Part One of 1985's *Revelation of the Daleks*, but in actual fact it's what the citizens of Cardiff hear echoing around the bay whenever Russell T Davies looks at Outpost Gallifrey.

THANKS FOR THE MEMORY

Reader **SIMON BRIGHT** writes via email to ask: *"I have a vague memory of three scenes from* Doctor Who *stories I saw as a child, but I can't find them listed in any episode guide. Could you tell me which stories my memories come from? My first memory is of a lady on an exploding spaceship shouting 'Maximum power!'"* The memory cheats here, Simon, as this is not in *Doctor Who* at all but in the 1980 *Blake's 7* episode *Terminal*. *"My second memory,"* Simon continues, *"is of a short man in a sheepskin coat executing a perfectly-timed pratfall through an open counter in a bar in Peckham."* Again, Simon, this wasn't *Doctor Who* at all, but from the 1989 *Only Fools and Horses* episode *Yuppie Love*. Simon goes on, *"My third memory is of a conflict between the UK and Argentina over some islands; there was a rather sharp-faced lady driving round in a tank with a Union Jack on it, and something about a boat and an exclusion zone. It seemed to go on for weeks and weeks. Any ideas?"* Well, Simon, we've discussed this in the office and we're pretty sure you're thinking of the 1973 Jon Pertwee classic *Frontier in Space*.



SPIN-OFF SHOWCASE

JOHN and GILLIAN WHO write to say, *"We're massive fans of the original TARDIS team of the first Doctor, Ian, Barbara and Susan, and we've exhausted our videos of their stories. Did these four wonderful actors ever appear together in any other series?"*

Well, luckily for you, John and Gillian, yes they did. The very first stories were a colossal coast-to-coast ratings smash when repeated several years later in the US, so NBC commissioned a spin-off pilot, *The William Hartnell All-Star Variety Hour*, in 1971. Carole Ann Ford and William Russell returned alongside Hartnell in a lively mixture of sketches, songs and dance numbers, but Jacqueline Hill refused to participate, so Barbara was recast, the part going to Tippi Hedren. Highlights included Ian and Barbara singing *Anything You Can Do, I Can Do Better*, and the Doctor's disco rendition of *Baby Face* to Susan. Sadly the series never got beyond the pilot stage.

YOUR **DOCTOR WHO** QUERIES ANSWERED BY SORVAD

FAN FORMULAS

Reader **MICHAEL CREGAN** writes via email to say: *"I love* Doctor Who, *but I don't know any other* Doctor Who *fans. Please Sorvad, can you tell me what they are like?"*
Luckily for you, Michael, I can. All *Doctor Who* fans between the ages of 15 and 40 behave according to two simple equations. The first of these is:

$$x = f \times Y$$

an infinitely repeated cycle where x = Anticipation, f = Disappointment and Y = Panicky Reappraisal.

For example: Fan A is anticipating a new piece of *Doctor Who* in some form. This is x (*ie* When's the series coming back? What day is that DVD coming out? Has anybody got the new **DWM** yet?) Sure as day follows night, this is followed by f – disappointment. (*ie* What a rotten episode to start a season! The extras on this DVD are lame! Don't like the comic strip!) And then, in the short period before the inevitable return of x, comes Y – panicky reappraisal (*ie* Series Three won't be as good as Series Two! The last DVD was a better choice than the next DVD! The new **DWM** has a grotty cover compared to the last **DWM**).

The second equation of Fandom is:

$$z + q - b$$

where z = the past, q = the future and b = the present. For example – Fan C worries about z, the past (*ie* Why did they axe Ben and Polly? Why were the ratings poor for Season Eighteen? What would have happened if John Nathan-Turner had left after *The Five Doctors*?) while simultaneously worrying about q, the future (*ie* What if the show gets axed again? What will happen when David Tennant leaves? Are the Sontarans coming back and if not why not?), thus destroying entirely any pleasure they might receive from b, the present.

Now turn over your papers and begin!

COLIN WHO...?

Lastly, **STEPHEN POVEY** of Ipswich has written in, asking: *"A friend of mine tells me that the actor Colin Baker once appeared in* Doctor Who. *Can you tell me more about this?"* I'm sorry Stephen, but unfortunately your friend seems to have been misinformed. No records of Colin Baker exist anywhere at the BBC.

Well, I feel quite tired out after all that, and let's face it I deserve a holiday. So I'm off to watch *The Phoenix Rises* and the colourised (in pink and green) *Tenth Planet* Episode 4. Bye-eeee!

PRODUCTION *Notes*

RUSSELL T DAVIES
TAKES US BEHIND
THE SCENES...

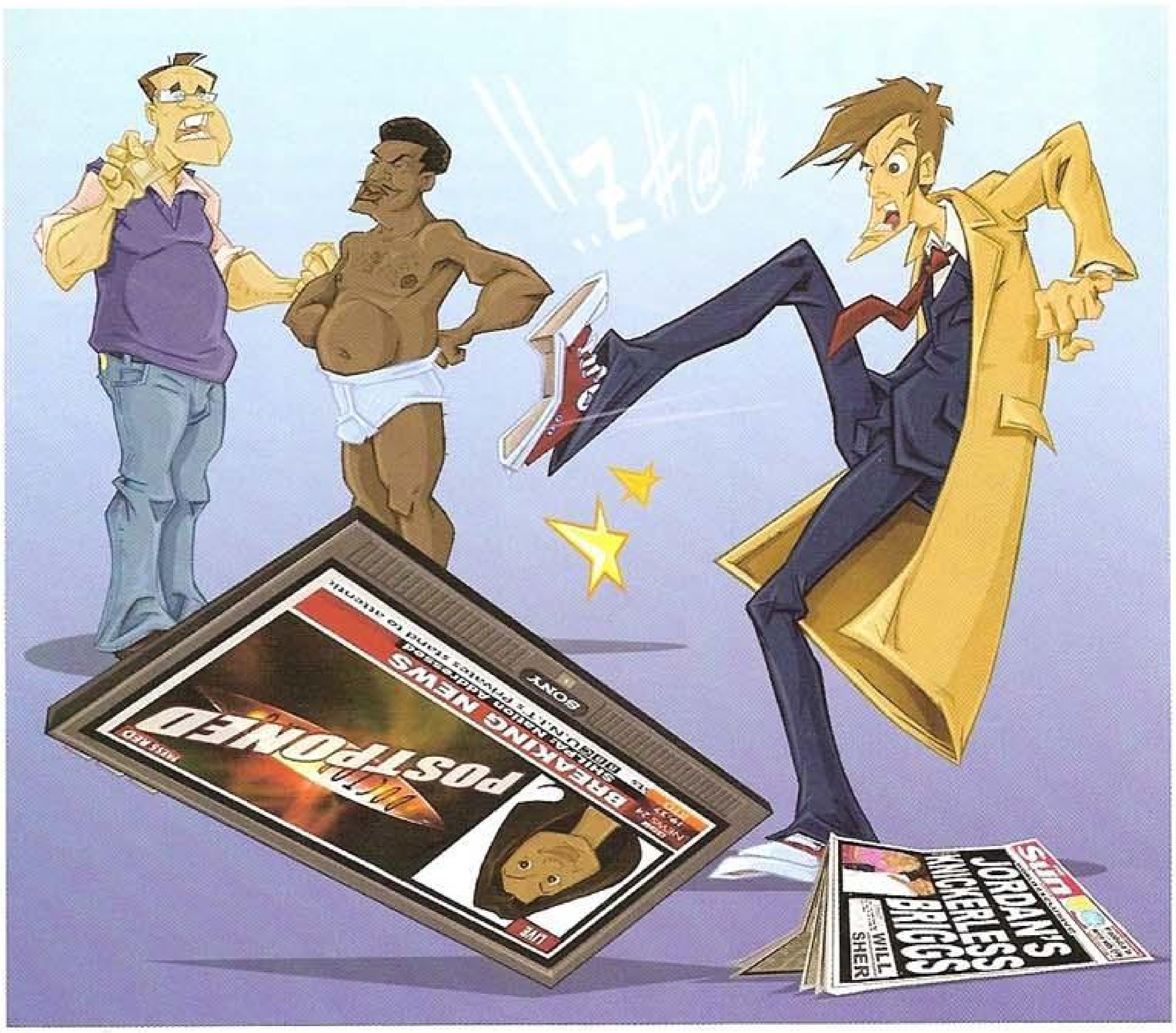


Illustration
BEN
WILLSHER

MARCHING ON...

IT'S WEIRD, WRITING THIS COLUMN AT this time of year, cos you know so much more than me! Because of **DWM**'s printing deadlines, I'm writing this in the first week of March, but you're way ahead. What happened? Was the first episode delayed by a state of the nation address from Shilpa? Were we taken off air because a *real* hospital was transported to the Moon? More scary by far, has ITV thrown Simon Cowell up against us??

(I'll pause for an anecdote. Hey, it's my page. But I once spent an afternoon working in Simon Cowell's office, before *Pop Idol*, before he was The Big TV Cheese, though he already ruled an empire. I'd been sent there because Granada wanted me to write a drama about a boy band. Oh be fair, I was young. And besides, it would've worked! But I sat there for hours and watched him at work, and d'you know what? I loved him. Absolutely loved him. Out of all the record company types I met that week, he was by far and away the most honest. Anyway, there's no punchline to this anecdote – did I say, it's my page? – but I've been haunted by the thought ever since: why didn't I sing for him?? Think where I could be now! Ipswich, probably.)

But back here in these olden days of March, it's still busy. Did I crow last month about having finished the scripts? Idiot. Of course, there have been more rewrites since, as there always are. Just little glitches and fixes, as the cast and crew march on, with eight more days of filming to go. Tomorrow, on 7 March, we're reviewing the final dub of *Daleks in Manhattan*, with more of Murray Gold's Dalek choir being promised. And tonight, I've just sent notes on the final edit of *42*, which is hugely exciting and marvellously scary. 'Burn with me!' Oooh, brilliant.

(While I'm in celebrity anecdote mood – my page, remember? – I've also been to Norway with Keith Chegwin. I love dropping that sentence into conversations. It was when I was working for Children's BBC, and he was making a show called *Cheggers Checks Out Politics*. Surely you remember it? Anyway, Norway had a Minister for Children, so off we went to interview her. Again, no punchline, folks. But Norway! Keith Chegwin! Bask in my glamour!)

> "RIGHT NOW, PLANS ARE IN FLUX. I CAN'T RISK SAYING SOMETHING I SHOULDN'T!"

At the same time, we're preparing for the Press Launch in Old London Town on 21 March – be prepared for paparazzi photographs of Nick Briggs arm-in-arm with Jordan and Maureen off *Driving School* – but this leads me to my real problem. Normally, in *Production Notes* at this time of year, I'd be hinting away about the *next* series. But does Series Four exist? You might well know, by now, you there in the future, cos maybe, just maybe, there are plans for an announcement at the Press Launch. But right now, in my timeline, those plans are in flux – things might happen, things might not, the plans change every day, in typical BBC fashion – and I can't risk saying something I shouldn't. Which leaves me stuck! *Production Notes* is trapped in a quantum state of perhapsness. But in the meantime, what do I fill this page with..?

(Hence the celebrity anecdotes! In brackets! IT'S MY PAGE!! I've also worked with Bernie Nolan, and Rolf Harris, and Everything But The Girl, I had dinner in New York with Ally Sheedy – actually, that is a bit glamorous – and a meal in LA with that man who plays Lex's dad in *Smallville*. Mind you, this is nothing compared to my friend Alex. She was once engaged to the heir to Sutherland's Spreads, went out with Jilted John, and snogged Marc Bolan! Go Alex!)

I'm now looking at my schedule for next week, full of things that may or may not be officially happening, meetings that now set off *Doctor Who*-type alarms, labelled QUANTUM ALERT!! On Tuesday, there's a meeting with Gareth Roberts, to discuss [QUANTUM ALERT!!] Then a quick catch-up with Stephen Greenhorn, to talk through the radical idea for [QUANTUM ALERT!!] Oh, and look, there's an email from Steven Moffat, asking if [QUANTUM ALERT!!]

You see? It's impossible! It was complicated enough last month, with poor old **DWM** printing the original transmission date, which then got shifted because of the bleedin' football. So I'm afraid, faithful reader, you're left with only...

(Yazz, I've met her – in the glorious days on Saturday morning kids' TV, you'd meet 'em all, trundling in and out of the BBC studios – Vanilla Ice, Keith Harris, Esther Rantzen, Paul Daniels and Debbie Magee, oh yes. And my favourite celebrity encounter was back in those days, filming backstage at *Top of the Pops* – and whoever thought that sentence would date you? But we were filming with Kylie Minogue, and the preamble to this item was 'guess which celebrity we're visiting?' during which we'd show a number of props. A kangaroo, a *Neighbours* calendar, etc. And one of these props was a herbal teabag – the genuine article, actually given to us by Kylie herself. But once filming was over, I realised I was still clutching the precious herbal teabag. I went back into the warren of dressing rooms, to return it. But couldn't remember which room she was in! I took a guess, knocked at a door, stood there waiting. The door opened. There stood Edwin Starr. In his pants. I looked at him. Edwin Starr looked at me. Me with a herbal teabag. Him in his pants. He glowered. I quailed. And then I said the most deathless sentence of my life. 'You're not Kylie Minogue, are you?')

Normal service will be resumed.

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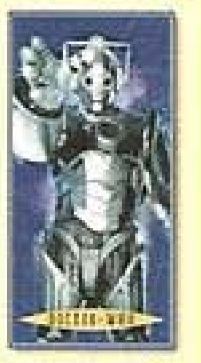

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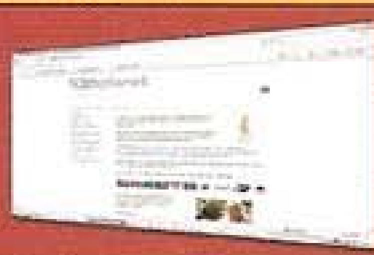

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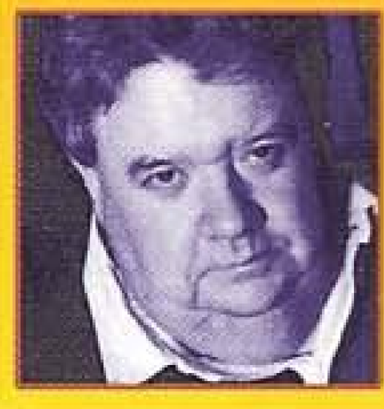

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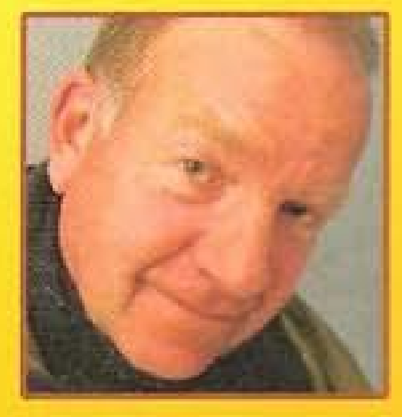

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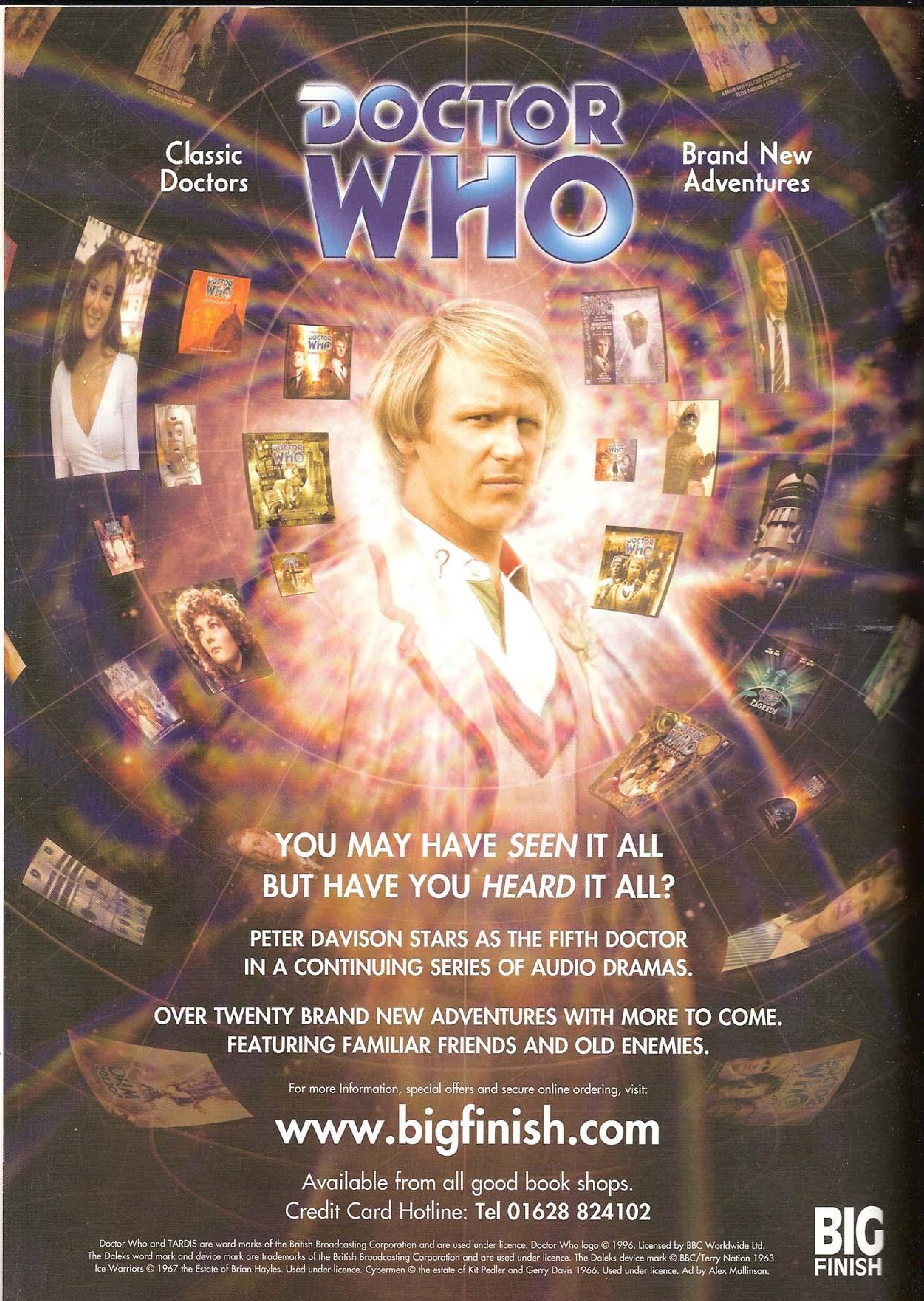

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